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4 fundamental characteristics
Page 395 in Notes to Odes

pervert everything—one loves not
enjoy alway the contains.
Maecenas
myths.

240

Frigisse fut perfect 1 frango
ere, frege, fractu

oxymoron - figure of speech w/ juxtaposition of contradictory terms

peculiarities
of
dialects

Greek nation divided in 3 types:

Ionian
Dorian
Aeolian - Sappho - Alcaeus

Lesbos
island of
Aeolis

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HORACE

THE COMPLETE WORKS

ODES AND EPODES

EDITED BY

PROFESSOR CHARLES E. BENNETT

SATIRES AND EPISTLES

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ALLYN AND BACON'S COLLEGE LATIN SERIES
UNDER THE GENERAL EDITORSHIP OF
CHARLES E. BENNETT AND JOHN C. ROLFE

HORACE

ODES AND EPODES

WITH INTRODUCTION AND NOTES BY

CHARLES E. BENNETT
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PREFACE.

For the text of this edition I have endeavored to make conscientious use of the available critical material. The notes owe much to the standard German commentators. Except in the rarest instances, I have consulted no American edition, valuable and important as some of these are.

To the many kind friends who have helped me with their criticisms I here make my grateful acknowledgments.

CHARLES E. BENNETT.

Ithaca, July, 1901.

INTRODUCTION TO THE ODES AND EPODES.

I.

HORACE'S LIFE.

1. Birth and Early Life. — Quintus Horatius Flaccus was born at the little town of Venusia, on the borders of Apulia and Lucania, December 8, 65 B.C. His father was a freedman, who seems to have been a collector of taxes. In this business he saved some money, and, dissatisfied with the advantages offered by the school at Venusia, took the young Horace to Rome for his early education. This plan evidently involved no little personal and financial sacrifice on the father's part — a sacrifice appreciated to the full by Horace, if not at the time, at least in his later life. In a touching passage almost unique in ancient literature (*Sat.* i. 6. 70 ff.), the poet tells us of the father's devotion at this period. Ambitious only for his son's mental and moral improvement, without a thought of the larger material prizes of life, he not only provided Horace with the best instruction the capital afforded, but watched with anxious care over the boy's moral training as well, even accompanying him to school and back again to his lodgings. One of Horace's teachers at this period was Orbilius, who is referred to in *Epist.* ii. 1. 70 as a severe disciplinarian (*plagosum*). Under Orbilius, Horace apparently pursued the grammatical studies which formed the staple of the literary training of the day. Later, he probably devoted attention to the

more advanced rhetorical training; under what teacher is unknown.

2. Athens. — In his nineteenth year or thereabouts (*i.e.* about 46 B.C.), Horace went to Athens to add the finishing touches to his education by the study of philosophy, which still enjoyed a flourishing existence and was represented by several schools, — the Stoic, Epicurean, Peripatetic, and Academic. The Greek poets also engaged his attention largely. Among his friends at this time may be mentioned the young Cicero, son of the orator, and M. Valerius Messalla, who, with many other young Romans, were residing at Athens for the purpose of study.

3. Brutus and Philippi. — After some two years, the 'still air of delightful studies' was rudely agitated for Horace by political events. Caesar had been assassinated in March of 44 B.C., and, in September of that year, Brutus arrived in Athens, burning with the spirit of republicanism. Horace was easily induced to join his standard, and, though without previous military training or experience, received the important position of *tribunus militum* in Brutus's army. The battle of Philippi (November, 42 B.C.) sounded the death-knell of republican hopes, and left Horace in bad case. His excellent father had died, and the scant patrimony which would have descended to the poet had been confiscated by Octavian in consequence of the son's support of Brutus and Cassius.

4. Return to Rome. Beginning of Career as Man of Letters. Maecenas. The Sabine Farm. — Taking advantage of the general amnesty granted by Octavian, Horace returned to Rome in 41 B.C. and there secured a position as quaestor's clerk (*scriba*), devoting his intervals of leisure to composition in verse. He soon formed a warm friendship with Virgil, then just beginning his career as poet, and with

Varius; through their influence he was admitted (39 B.C.) to the intimacy and friendship of Maecenas, the confidential adviser of Octavian, and a generous patron of literature. About six years later (probably 33 B.C.), he received from Maecenas the Sabine Farm, situated some thirty miles to the northeast of Rome, in the valley of the Digentia, a small stream flowing into the Anio. This estate was not merely adequate for his support, enabling him to devote his entire energy to study and poetry, but was an unfailing source of happiness as well; Horace never wearies of singing its praises.

5. Horace's Other Friendships. — Horace's friendship with Maecenas, together with his own admirable social qualities and poetic gifts, won him an easy entrance into the best Roman society. His *Odes* bear eloquent testimony to his friendship with nearly all the eminent Romans of his time. Among these were: Agrippa, Octavian's trusted general, and later his son-in-law; Messalla, the friend of Horace's Athenian student days, and later one of the foremost orators of the age; Pollio, distinguished alike in the fields of letters, oratory, and arms. The poets Virgil and Varius have already been mentioned. Other literary friends were: Quintilius Varus, Valgius, Plotius, Aristius Fuscus, and Tibullus.

6. Relations with Augustus. — With the Emperor, Horace's relations were intimate and cordial. Though he had fought with conviction under Brutus and Cassius at Philippi, yet he possessed too much sense and patriotism to be capable of ignoring the splendid promises of stability and good government held out by the new régime inaugurated by Augustus. In sincere and loyal devotion to his sovereign, he not merely accepted the new order, but lent the best efforts of his verse to glorifying and strengthening it.

In the life of Horace attributed to Suetonius, we learn that Augustus offered the poet the position of private secretary. Horace, with dignified independence, declined the offer, a step that seems to have made no difference, however, in the cordial friendship with which Augustus continued to honor him.

He remained true to the Muse till his death, November 27, 8 B.C., a few days before the completion of his fifty-seventh year, and but a few weeks after the death of his patron and friend, Maecenas.

II.

HORACE'S WORKS.

7. The Satires. — Horace's first published work was Book I. of the *Satires*, which appeared in 35 B.C. Five years later, Book II. was published. Though conventionally called 'Satires,' and alluded to by Horace himself as *satirae*, these were entitled by him *Sermones*, as being talks, so to speak, couched in the familiar language of everyday life. They represent a type of literature whose early beginnings are obscure, but which is clearly an indigenous Roman product and not an imitation of Greek models, as is the case with almost every other type of Latin poetry. Horace was not the first representative of this kind of writing among the Romans. Ennius, Lucilius, and Varro had been his predecessors in the same field. Of these three, Lucilius beyond question exercised the greatest influence upon the poet. In Horace's hands, satire consists in the main of urbane comment upon the vices and foibles of the day, coupled with amusing incidents of personal experience and good-natured raillery at the defects of the prevailing philosophical systems, of which he was always an earnest and intelligent student. Besides this we have several pieces dealing directly with

the scope and function of satire as a species of literary composition.

8. The Epodes. — These were published in 29 B.C. and mark the transition from the *Satires* to the *Odes*. They resemble the *Satires* in their frequent polemic character, the *Odes* in the lyric form in which they are cast. Though published after the two books of the *Satires*, several of them apparently represent the earliest of Horace's efforts in verse that have been preserved.

9. The Odes and Carmen Saeculare. — Books I.–III. of the *Odes* were published in 23 B.C., when Horace was forty-two years old. Many of them had unquestionably been written several years before, some apparently as early as 32 B.C. These *Odes* at once raised Horace to the front rank of Roman poets, and assured his permanent fame. Six years later (17 B.C.), he was the natural choice of Augustus for the composition of the *Carmen Saeculare* to be sung at the saecular celebration held in that year. In 13 B.C. appeared Book IV. of the *Odes*. Though containing some of the poet's best work, this last book nevertheless bears certain traces of perfunctoriness. The Suetonian life of Horace records that it was written at the express request of the Emperor, a statement borne out by the lack of spontaneity characteristic of some of the poems.

10. The Epistles and Ars Poetica. — There are two books of *Epistles*. Book I. was published in 20 B.C., Book II probably in 14 B.C. Of the epistles contained in Book I., some are genuine letters such as friend might write to friend; others are simply disquisitions in verse form on questions of life, letters, or philosophy. Book II. consists of but two epistles, one to Julius Florus, the other to Augustus. Both these pieces deal with questions of literary criticism and poetic composition.

The *Ars Poetica*, as it is conventionally designated, is an essay on the art of poetic composition — chiefly the drama. It is addressed to a certain Piso and his two sons, and Horace probably entitled it simply *Epistula ad Pisones*. The date of this composition is uncertain; but as it is one of the ripest, so it is probably one of the latest, if not the very latest, of all his extant writings. It is often printed as the third epistle of Book II.

11. Chronological Table of Horace's Works: —

35 B.C.	Satires, Book I.
30 B.C.	Satires, Book II.
29 B.C.	The Epodes.
23 B.C.	The Odes, Books I.–III.
20 B.C.	The Epistles, Book I.
17 B.C.	The Carmen Saeculare.
14 B.C.	The Epistles, Book II.
13 B.C.	The Odes, Book IV.
9 B.C. (?)	The Ars Poetica.

III.

MANUSCRIPTS, SCHOLIA, EDITIONS.

12. Manuscripts. — There are some two hundred and fifty manuscripts of Horace's works. No one of these is older than the eighth century, and most belong to the eleventh century and later. Among the most important manuscripts may be mentioned: —

V. Blandinius Vetustissimus. This manuscript, which once belonged to the Abbaye de St. Pierre on Mont Blandin (the modern Blankenberg), is now lost. It was destroyed by fire, together with the abbey, in 1566. But Cruquius (Jacques de Crusque), professor at Bruges, had previously examined it with care, and cites its readings with great

frequency in his edition of 1577. Some critics have challenged the very existence of this manuscript, and have charged that Cruquius's citations of its alleged readings are forgeries. But while Cruquius is often guilty of carelessness and gross blunders, it is improbable that he was guilty of dishonesty, and most Horatian critics to-day recognize that *V* was a real manuscript, and that its readings as noted by Cruquius are of value.

B. Bernensis, 363, in the municipal library at Berne, Switzerland. This belongs to the ninth century, and has recently been published in an admirable photographic facsimile.

R. Sueco-Vaticanus, No. 1703, formerly the property of Queen Christina of Sweden, and now in the Vatican. This was written in the eighth century and, according to Keller, is the oldest of our extant manuscripts of Horace.

Keller attaches the greatest weight to these last two manuscripts, *B* and *R*, and holds that in nine cases out of ten their agreement points to the reading of the archetype of all our extant manuscripts.

No convincing classification of Horatian manuscripts has yet been made, and the great difficulties of the problem render extremely doubtful the eventual success of any such attempt.

13. Scholia. — Scholia are explanatory notes on the ancient writers. Sometimes these form separate works of elaborate scope; at other times they consist simply of additions made by copyists to the manuscripts themselves. Our Horatian scholia comprise the following: —

Porphyrio, a scholiast who lived probably in the early part of the third century A.D. and has left us an extensive commentary on all of Horace's writings.

Pseudo-Acron. This collection bears the name of Hele-

nius Acron, who belonged perhaps in the third century of our era; but these scholia are not the work of Acron. His name apparently became attached to them only in late medi aeval times, as a result of the tradition that Acron was the author of certain scholia on Horace. These scholia of the pseudo-Acron are not even the work of a single hand, but are manifestly gathered from several sources.

Commentator Cruquianus. This is a collective name given to the scholia gathered by the Cruquius already mentioned from several manuscripts. They are relatively unimportant.

14. Editions. — Only a few of the most important editions are here given.

TEXTUAL.

Richard Bentley, 1711, and often reprinted.

Keller and Holder. Editio major. Leipzig. 1864–1870.

Keller and Holder. Editio minor. Leipzig. 1878.

Keller and Holder. Iterum recensuit Otto Keller. Vol. I. (*Odes, Epodes*, and *Carmen Saeculare*). Leipzig. 1899. Vol. II. (*Satires* and *Epistles*) has not yet appeared.

Otto Keller, *Epilegomena zu Horaz*. Leipzig. 1879–1880. An exhaustive presentation of variant readings, with discussion.

EXPLANATORY.

Complete Editions.

Orelli, Editio Quarta Major, Curaverunt Hirschfelder et Mewes. Berlin. 1886, 1892. With complete word index.

A. Kiessling. Berlin. 2d edition. 1890–1898. Vol. I. (*Odes* and *Epodes*) is now in 3d edition. 1898.

H. Schütz. Berlin. 1880–1883. Vol. I. (*Odes* and *Epodes*) is now in 3d edition. 1889.

Wickham. Oxford. Clarendon Press. *Odes* and *Epodes*, 3d edition. 1896. *Satires* and *Epistles*, 1891.
Page, Palmer, and Wilkins. London and New York. 1896.

EDITIONS OF ODES AND EPODES

K. K. Küster. Paderborn. 1890.
L. Müller. Leipzig. 1900.

EDITIONS OF SATIRES AND EPISTLES.

G. T. A. Krüger. Leipzig. 14th edition. 1898, 1901.
L. Müller. Leipzig. 1891, 1893.

IV.

THE EPODES.

15. The Name. Sources. — The name *epodus* (Greek ἐπῳδός, lit. 'refrain') was first applied to the short verse following an iambic trimeter. Hence short poems written in similar metres came to be called epodes. The first to employ the epode as a form of literature was the Greek poet Archilochus of Paros (about 700 B.C.). In his hands the iambic epode was mainly a vehicle of invective, so that 'iambics' became synonymous with polemic or abusive poetry. In the *Epodes* Horace consciously followed Archilochus as a model. With a single exception all the *Epodes* have the epodic form (the first ten being iambic), and many of them are characterized also by the bitterness of feeling and expression traditionally connected with this form of composition.

CLASSIFICATION OF THE EPODES.

16. Invectives. — Of the seventeen poems in the *Epodes*, eight breathe the traditional spirit of Archilochus, and thus give the tone to the entire collection. One is directed against a disreputable person who had risen to wealth from

slavery, and who now flaunts himself offensively in the eyes of decent people. Another heaps mock imprecations upon Maecenas, who, unluckily, had set before the poet a dish prepared with garlic that caused him a fit of indigestion. Two are directed against the sorceress Canidia. Another invokes the wrath of the elements upon the miserable poetaster Mevius as he sets sail for Greece.

17. Patriotic Poems. — The *Epodes* also give us tokens of the coming patriotic poems that were destined to form so conspicuous and successful a feature in the *Odes*. The seventh epode, written in 38 B.C. at a time of threatened renewal of civil strife, expresses horror at the thought of Rome 'perishing by her own right hand.' The eighth is a jubilant song of triumph at the news of Octavian's victory over Antony at Actium; while the sixteenth, written in the early years of the period following Caesar's assassination, deplores the civil war then threatening, and calls upon patriotic Romans to leave their fatherland, and set sail for the Happy Islands of the West.

18. Love Poems. — Here belong *Epodes* 11 and 15, dealing with the trials of unrequited love and the triumphs of unworthy rivals; also *Epode* 14, in which the tender passion is made responsible for Horace's failure to complete the Book of *Epodes* and send it to Maecenas.

19. Convivial. — Here may be put *Epode* 13, in which the raging tempest without is made to furnish an excuse for convivial enjoyment indoors.

20. Of the two remaining epodes, the first, which also serves as a dedication of the book, is an appeal to Maecenas to be permitted to accompany him to the East in Octavian's campaign against Antony; the second is a graceful idyl descriptive of the delights of country life.

V.

THE ODES.

21. Sources. — Horace's tastes had made him an earnest student of Greek literature, particularly of Greek poetry, and we thus find Greek models exercising the most potent influence over the form and content of his verse. So far as form is concerned, Horace's *Odes* are founded mainly on the measures employed by the Lesbian poets Alcaeus and Sappho (about 600 B.C.). In the content and motives of his *Odes*, as well as in many bits of phrase and epithet, he is also profoundly indebted to the same writers. But while the influence of Alcaeus and Sappho was paramount, as is not merely confessed but proudly boasted by Horace himself, there is scarcely one of the Greek poets to whom he is not indebted in some degree. To Homer and Pindar, Anacreon and Archilochus, Stesichorus and Bacchylides, his obligations are clear and often great, while the influence of the tragic poets, Aeschylus, Sophocles, and Euripides, was likewise considerable.

CLASSIFICATION OF HORACE'S ODES.

22. Gnomic Poems. — These deal with fundamental principles of life and conduct, and form one of the largest and most characteristic classes of Horace's *Odes*. Favorite motives are the uncertainty of life, the wisdom of a rational enjoyment of its pleasures, the cultivation of a spirit of tranquillity and contentment, and the observance of the 'golden mean.' The growing taste for luxurious living, and the spirit of greed that attend it, are also often touched upon. Special themes are the satisfaction of the gods with the spirit of the giver rather than the gift (iii. 23), and the superiority of the righteous man to all the buffetings of Fortune (iii. 29).

23. Patriotic Poems. — Horace's earnest patriotism and keen solicitude for the weal of the state, together with his personal devotion to Augustus and his faith in Augustus's wisdom, led him to devote his gifts to stimulating the national sense and quickening the national conscience. Some of the loftiest and most successful of his poems were the outcome of this purpose. Foremost in this class are to be ranked the six odes at the beginning of Book III., in which the poet emphasizes the cardinal Roman virtues that had made Rome great in the past, and to which, he urges, the rising generation must steadfastly cling in order to insure the perpetuation of that greatness for the future. These virtues are simplicity of living, endurance, fidelity, steadfastness of purpose in a righteous cause, a wise restraint, martial courage, piety, and purity. The horrors of civil war, already repeatedly touched upon in the *Epodes*, are treated again in the fine apostrophe to the ship of state (i. 14), while the song of triumph celebrating the victory of Actium (*Epode* 9) is far surpassed by the brilliant ode (i. 37) on the defeat and suicide of the Egyptian queen and her paramour.

24. In Praise of Augustus. — In the odes classed as patriotic poems, the name and fame of Augustus are also often incidentally alluded to, but there are many odes in which Augustus's glory is the exclusive theme. The fourth book in particular abounds in such, yet they are not lacking in the earlier books, especially Book I. Among the most successful are i. 2, addressed to Augustus as the hope and deliverer of the Roman state; i. 12, in which a review of 'the long glories of majestic Rome' culminates in a lofty tribute to the Emperor; also iv. 5 and 15, both of which recount the blessings of Augustus's sway, under which fertility, peace, honor, uprightness, and chastity reign everywhere.

25. Love Poems. — Love had been the most conspicuous theme in the Aeolic lyric poetry on which Horace's *Odes* are chiefly modelled. The love-poems of Alcaeus and Sappho, so far as we can judge from the scanty remains of their verse that have come down to us, were successful, because they dealt with genuine sentiment and genuine experience. Horace's passion, on the other hand, lacks, as a rule, every token of sincerity; in the case of those love-poems dealing with alleged experiences of his own, the reader with difficulty escapes the conclusion that the experience is fictitious, or else that the poet lacked all depth of feeling. Other poems of this category — and they are by far the more numerous — deal with the experiences of others. Many of these last are more successful, the gem of all being the little three-act drama in twenty-four verses in which estrangement passes to a happy reconciliation (iii. 9).

26. Convivial Poems. — Besides love, the two favorite themes of the Aeolic lyric poets were the praises of wine and of the gods. True to his models, Horace has a number of poems under each of these heads. Of the poems in praise of wine, perhaps the most striking is iii. 21, where its various beneficent effects are enumerated. Yet i. 18 urges that Bacchus's gift is not to be profaned, but is to be used with moderation.

27. Poems in Praise of Gods and Goddesses. — These include odes to Apollo and Diana, to Faunus, to Mercury, to the Muse, to Venus, and two stirring dithyrambics in honor of Bacchus (ii. 19; iii. 25).

28. Personal Poems. — Under this head fall those odes in which Horace gives definite expression to his own ambitions or records some item of personal experience. Thus, in i. 1, he aspires to excel in lyric composition; in i. 31 his prayer to the 'newly enshrined Apollo' is not for lands or

gold, but for a contented spirit and an old age of honor and of song; ii. 13 tells of his escape from the falling tree. In ii. 20 and iii. 30 we have lofty prophecies of the poet's eternal fame.

29. In Honor of Persons and Places. — Here belong the poems celebrating the rustic beauties of the Sabine Farm (i. 17), the exquisite ode to the fount Bandusia (iii. 13), along with ii. 6, in praise of Tarentum. In ii. 12 we have a description of the personal charms of Terentia, the newly wedded wife of Maecenas. A part of iv. 9 also is devoted to the praise of the integrity of Lollius, a quality to which unfortunately his title is not altogether clear.

30. The Glory of Poetry. — Two odes, iv. 8 and the earlier part of iv. 9, are devoted to a glorification of the poet's function. 'Tis the poet that lends glory to the great; 'tis he that consigns heroes to the Happy Isles, and rescues virtue from oblivion.'

31. Mythological Poems. — Two poems (i. 15 and iii. 27) are but the elaboration of mythological themes, the *Flight of Paris with Helen* and the *Adventure of Europa;* iii. 11, also, is mainly taken up with an account of the Danaids, particularly of that Hypermnestra who, 'gloriously false to her perjured father,' spared the life of her lover.

32. Miscellaneous. — Nearly all of the odes will be felt to fall naturally under one or another of the foregoing classes. The few remaining pieces treat of miscellaneous themes. One is addressed to Pollio, who is venturing the rash experiment of writing a history of the civil wars. Another rallies Iccius on deserting philosophy for schemes of adventure in the East. Two celebrate the return of old comrades. Another is an invocation to the lyre; another a warning to Maecenas that, though welcome if he comes, he must expect plain fare at Horace's home.

33. Characterization of Horace as a Lyric Poet. — As a master of lyric form, Horace is unexcelled among Roman poets. In content, also, many of his odes represent the highest order of poetry. His patriotism was genuine, his devotion to Augustus was profound, his faith in the moral law was deep and clear. Wherever he touches on these themes, he speaks with conviction and sincerity, and rises often to a lofty level. But the very qualities of reason and reflection that made him successful here, naturally limited his success in treating of love and sentiment — the themes most frequently chosen for lyric treatment by other poets. On this account, he has not infrequently been challenged as without title to high poetic rank. But fortunately the question of his eminence is not an academic one. Generation after generation continues to own the spell of Horace's verse. So long as this is true, while recognizing his limitations and defects, we may properly ignore any theoretical discussions concerning the character of his lyric work.

VI.

LANGUAGE.

Forms.

34. *a*) About the time that Horace's *Odes* and *Epodes* were published, certain orthographical changes were being consummated in endings where *v, qu, u* were originally followed by *o*. Horace, however, seems to have clung still to the older spelling in the case of the following endings: —

1) *-vos, -vom, -vont, vontur, e.g. flavos, flavom, solvont, solvontur.*
2) *-uos, -uom, -uont, -uontur, e.g. mutuos, mutuom, metuont, metuontur.*
3) *-quos, -quom, -quont, -quontur, e.g. iniquos, iniquom, relinquont, relinquontur.*

See also Bennett, *Appendix to Latin Grammar*, § 57. 1. *b–d*, for fuller details concerning the orthography of words of these classes.

b) Participles in *-ans* and *-ens* and *i*-stems usually have *-is* in the accusative plural masculine and feminine.

Syntax.[1]

THE NOUN.

35. The Accusative.

a) Horace is somewhat fond of employing the perfect passive participle with middle force and of combining with it an accusative of direct object, *e.g. Odes*, ix. 2. 31, nube candentis umeros amictus, *having veiled thy shining shoulders with a cloud.*

b) Neuter pronouns and neuter adjectives of number and amount are freely used by all writers as accusative of result produced (inner object). Horace, in common with other poets, extends this idiom farther and uses other adjectives freely in this relation, *e.g.* dulce loquentem, *sweetly prattling.*

36. The Dative.

a) The dative of agency occurs frequently with the perfect passive participle, as well as with the gerundive, *e.g. Odes*, i. 1. 24, bella matribus detestata, *wars hated by mothers.*

b) The dative is sometimes used to denote the direction, and even the limit, of motion, *e.g. Odes*, i. 24. 18, nigro compulerit gregi, *has gathered to his sable flock.*

c) In imitation of the Greek, the dative occurs frequently with verbs of *contending, differing, etc., e.g. Odes*, i. 3. 13, Africum decertantem Aquilonibus, *Africus fighting with Aquilo.*

[1] Under this head are considered only the most striking deviations from standard prose usage.

37. The Genitive.

a) The genitive is freely used to complete the meaning of many adjectives which in prose do not admit this construction, *e.g. Odes*, i. 22. 1, integer vitae scelerisque purus, *upright in life and free from guilt.*

b) In imitation of the Greek, the genitive is sometimes used to denote *separation, etc., e.g. Odes*, iii. 27. 69, abstineto irarum, *refrain from anger!*

38. The Ablative.

a) The ablative of association occurs with verbs of *joining, mixing, changing*, and the like, *e.g. Odes*, iv. 9. 4, verba socianda chordis, *words to be linked with music.*

THE VERB.

39. Agreement. — Horace almost invariably uses a singular verb with a compound subject whose members are singular, *e.g. Odes*, ii. 13. 38, Prometheus et Pelopis parens decipitur.

40. The Tenses.

a) The gnomic perfect occasionally occurs. This is used of general truths, *e.g. Odes*, i. 34. 16, hinc apicem rapax Fortuna sustulit, *from this man Fortune takes away the crown.*

b) The perfect infinitive is sometimes used substantially with the force of the present, *e.g. Odes*, i. 1. 4, pulverem Olympicum collegisse, *to gather the Olympic dust.*

41. The Moods.

a) *Quamvis* with the indicative occurs occasionally, *e.g. Odes*, i. 28 (1), quamvis concesserat, *though he had yielded up.* If we omit two uncertain instances in Cicero and Nepos, this usage first appears in the Augustan poets, Virgil and Horace.

b) Clauses of characteristic following *sunt qui, est qui*, are sometimes in the indicative, *e.g. Odes*, i. 1. 3, sunt quos iuvat

c) The infinitive is freely used with adjectives of the most various significations, to complete their meanings, *e.g. Odes*, iv. 2. 59, niveus videri.

d) The infinitive is occasionally used to denote purpose, *e.g. Odes*, i. 2. 8, pecus egit altos visere montes, *drove his flock to visit the lofty mountains.*

e) The infinitive without subject accusative occurs as object with a great variety of governing verbs that in prose do not admit this construction, *e.g. Odes*, i. 37. 22, perire quaerens.

42. Participles.

a) The future active participle, which in classical prose is regularly confined to combination with parts of the verb *esse* in the first periphrastic conjugation, occurs frequently in Horace, denoting purpose, inclination, or destiny, *e.g. Odes*, ii. 6. 1, aditure, *ready to go;* ii. 3. 4, moriture, *destined to die.*

b) The perfect passive participles of deponent verbs, regularly active in meaning, are not infrequently used passively, *e.g.* i. 1. 25, detestata, *hated.*

VII.

METRES.

Introductory.

GENERAL CHARACTER OF LATIN POETRY.

English poetry, as a rule, is based on *stress*, *i.e.* on a regular succession of accented and unaccented syllables. The versification of —

This is the forest primeval, the murmuring pines and the hemlocks,

depends entirely upon this alternation of accented and unaccented syllables, and the same thing is true of all ordi-

nary English verse. This basis of English poetry, moreover, is a result of the very nature of the English language. Like all languages of the Teutonic group, our English speech is characterized by a strong word-accent.

Latin verse, on the other hand, was based on *quantity;* a line of Latin poetry consisted of a regular succession of long and short syllables, *i.e.* of syllables which it took a long or short time to pronounce. This basis of Latin poetry, as in the case of English poetry, is strictly in conformity with the character of the spoken language; for classical Latin was not a language in which there was a strong word-accent. The word-accent, in fact, must have been extremely weak. Different languages differ very greatly in this respect, and we ought to bear this fact in mind in thinking of Latin. In Latin, word-accent was so weak that it could not be made the basis of versification as it is in English, while, on the other hand, quantity was a strongly marked feature of the spoken language. Thus we see how it came about that quantity was made the basis of Latin verse, and why accent was not.

We are, then, to conceive of a line of Latin poetry as consisting simply of a regular arrangement of long and short syllables — nothing else. To read Latin poetry, therefore, it is necessary simply to pronounce the words with the proper quantity. This takes some patience and practice, but it is easily within the power of every pupil of Latin who can read Latin prose with quantitative accuracy. It is in Latin as in English: any one who can read prose with accuracy and fluency has no difficulty in reading poetry. The poet arranges the words in such wise that they make poetry of themselves, if they are only properly pronounced. No other kind of poetry was ever known in any language. No other is easily conceivable.

Of course it necessarily takes time for the student's ear

to become sensitive to quantitative differences and to acquire a feeling for the quantitative swing of Latin verse. Yet, with patience and abundant practice in careful pronunciation, the quantitative sense is bound to develop.

ICTUS.

Two views of ictus are held. According to one view, ictus is a stress accent. This makes Latin verse accentual precisely like English poetry. According to the other view, ictus is merely the quantitative prominence inherent in the long syllable of every fundamental foot, — the iambus, trochee, dactyl, and anapaest.

The editor of this volume advocates the second of these two theories,[1] as alone satisfying the conception of the quantitative character of Latin verse. For if ictus is stress, a dactyl, for example, becomes an accented syllable followed by two unaccented syllables, and Latin poetry thus depends for its rhythm upon accent, precisely like English verse; its rhythm thus has nothing to justify the quantitative character which its internal structure and all available evidence clearly show that it possessed.

It may take the student some time to appreciate the full force of the conception of ictus as simply quantity; but it is believed that careful and exact pronunciation will both make this definition plain, and do much to justify it.

WORD-ACCENT.

In reading Latin poetry, the ordinary accent of the words should not be neglected. But, as we have already seen above (p. xxv), the word-accent in Latin was exceedingly slight. We almost invariably accent Latin words altogether

[1] The full discussion of this view of ictus may be found in the *American Journal of Philology*, vol. xix. No. 76.

too strongly. As a result we destroy the quantity of the remaining syllables of a word. Thus, in a word like *ēvītābātur*, we are inclined to stress the penultimate syllable with such energy as to reduce the quantity of the vowel in each of the three preceding syllables. In this way the pupil says *ĕ-vĭ-tă-bā-tur*. Such a pronunciation is a fatal defect in reading. What we ought to do is to make the quantity prominent and the accent very slight. Where this is done, the accent will be felt to be subordinate to the quantity, as it ought to be, and as it must be if one is ever to acquire a feeling for the quantitative character of Latin poetry. If the quantity is not made more prominent than the accent, the accent is bound to be more prominent than the quantity, which will be fatal to the acquisition of a quantitative sense for the verse.

SPECIAL CAUTIONS TO BE OBSERVED IN ORDER TO SECURE CORRECT SYLLABIC QUANTITY IN READING.

Inasmuch as Latin poetry was based on the quantity of syllables, it is obvious that the greatest care must be taken in the pronunciation of the words with a view to securing an absolutely correct syllabic quantity. Otherwise the metrical (*i.e.* quantitative) character of the verse is violated, and the effect intended by the poet is lost. To ignore the proper quantity of the syllables is as disastrous in a line of Latin poetry as it would be in English poetry to misplace the word-accent. If one were to read the opening line of Longfellow's *Evangeline*, for example, as follows: —

This ís the forést prímeval

the result would be no more fatal than to read a line of Latin poetry with neglect of the quantity.

In reading Latin verse, there are two classes of errors to which the student is particularly liable, either one of which results in giving a wrong syllabic quantity.

Class First.

In 'Open' [1] Syllables.

Here the quantity of the syllable is always the same as the quantity of the vowel. Thus, in *mā-ter*, the first syllable is long; in *păter*, the first syllable is short.

This being so, it is imperative that the pupil should in 'open' syllables scrupulously observe the quantity of the vowel. If he pronounces a short vowel long, or a long vowel short, he thereby gives a false quantity to the syllable, and thus wrecks the line completely. The pupil, therefore, must know the quantity of every vowel, and must pronounce in the light of his knowledge. He must not say *gērō, tērō, sērō* (for *gĕrō, tĕrō, sĕrō*); nor must he say *pāter, āger, nīsī, quōd, quībus, ingēnium, ēs* ('thou art'), *etc.* One such error in a verse is fatal to its metrical structure, and the pupil who habitually commits such errors in reading is simply wasting valuable time.

Class Second.

In 'Closed' [2] Syllables.

It is a fundamental fact that a 'closed' syllable is long. But in order to be long it must *be actually closed in pronunciation.* Right here is where the pupil is apt to err.

[1] An 'open' syllable is one whose vowel is followed by a single consonant (or by a mute with *l* or *r*). This single consonant (or the mute with *l* or *r*) is joined with the vowel of the following syllable, thus leaving the previous syllable 'open.'

[2] A 'closed' syllable is one whose vowel is followed by two or more consonants (except a mute with *l* or *r*). The first of the two (or more) consonants is regularly joined in pronunciation with the preceding vowel, thus *closing* the preceding syllable. This is the real significance of the common rule that a syllable is long when a short vowel is followed by two consonants. It is because one of the consonants is joined to the preceding vowel, thus closing the syllable.

He fails to make the syllable 'closed,' *i.e.* he does not join the first of the two or more consonants to the *preceding* vowel, but joins all of the consonants with the *following* vowel. He thus leaves the preceding syllable 'open.' Hence, if the vowel itself is short, the syllable by this incorrect pronunciation is made short, where it ought to be made long. Thus the student is apt to say *tem-pe-stā-ti-bus* where he ought to say *tem-pes-tā-ti-bus, i.e.* he joins both the *s* and the *t* with the following vowel, where he ought to join the *s* with the preceding vowel (thus making a 'closed' syllable), and only the *t* with the following vowel.[1]

Errors of the kind referred to are so liable to occur that it seems best to classify them by groups: —

a) The commonest group consists of those words which contain a *short* vowel followed by doubled consonants (*pp, cc, tt, etc.*), — words of the type of *ap-parābat, ac-cipiēbam, at-tigerant, ges-sērunt, ter-rā-rum, an-nōrum, ad-diderat, flammārum, excel-lentia, ag-gerimus, etc.* In Latin, both of the doubled consonants were pronounced, one being combined with the previous vowel (thus closing the syllable and making it long), one with the following vowel. But in English we practically never have doubled consonants. We write them and print them, but we *do not pronounce* them. Thus, we write and print *kit-ty, fer-ry, etc.*, but we do not pronounce two *t*'s or two *r*'s in these words any more than in *pity*, which we write with one *t*, or in *very*, which we write with one *r*. Now, in pronouncing Latin the pupil is very apt to pronounce the doubled consonants of that language as single consonants, just as he does in English. Thus he naturally pronounces the words above

[1] This doctrine, to be sure, contradicts the rules given in grammars for division of words into syllables; but those rules apply only to writing, not to actual utterance. See Bennett, *Appendix to Latin Grammar*, § 35.

given, not *ap-pa-rā-bat, etc.*, but *ă-pa-rābat, ă-cipiēbam, ă-tigerant, gĕ-sērunt, tĕ-rārum, a-nōrum, ă-diderat, flă-mārum, excĕlentia, ă-gerimus.* In other words, the pupil pronounces only one consonant, where he ought to pronounce two, and that one consonant he joins with the following vowel. He thus leaves the preceding syllable 'open,' *i.e.* he makes it short when it ought to be long.

The effects of this pronunciation are disastrous in reading Latin poetry, for these doubled consonants occur on an average in every other line of Latin poetry.

b) The second group consists of words in which a short vowel is followed by *sp, sc, st*; also by *scl, scr, str.* In English, when the vowel following these combinations is accented, we usually combine the consonants with the following vowel. Thus we say *a-scribe, a-stoúnding, etc.* Now, the Latin pupil is almost certain to do the same thing in pronouncing Latin, unless he is on his guard, *i.e.* he is likely to say *a-spérsus, i-stōrum, tempe-stívus, coru-scābat, mi-scúerat, magi-strōrum, a-scrípsit, etc.* What he ought to do is to join the *s* with the preceding vowel (thus making the syllable closed, and long), pronouncing *as-persus, is-tōrum, tempestivus, corus-cābat, mis-cuerat, magis-trōrum, as-cripsit, etc.* By joining all the consonants to the following vowel he leaves the preceding syllable open. Hence, when the preceding vowel is short, the syllable also becomes short. This destroys the metre of the line.

c) The third group consists of words containing a short vowel followed by *r* and some consonant. In our common English utterance we are very apt to neglect the *r*. This tendency is all but universal in New England, and is widely prevalent in the Middle states. As a result, the pupil is apt to pronounce Latin with the same neglect of the *r* as he habitually practises in the vernacular. This omission occurs particularly where the preceding vowel is unaccented, *e.g.* in

portā́rum, terminṓrum, etc. The pupil is likely to say *po(r)-tārum, te(r)-minorum, i.e.* he makes the preceding syllable 'open' and short, where it ought to be 'closed' and long. In order to close the syllable, a distinct articulation of the *r* is necessary. When this is overlooked, the quantity of the syllable is lost and the metrical character of the line is destroyed.

d) The fourth group of words consists of those ending in *s*, preceded by a short vowel and followed by words beginning with *c, p, t, v, m, n, f.* In English we are very apt to join the final *s* to the initial consonant of the following word. Thus we habitually say *grievou stale* for *grievous tale; Lewi sTaylor* for *Lewis Taylor, etc.* There is great danger of doing the same thing in Latin. Experience teaches that pupils often say *urbī sportās* for *urbis portās; capī scanem* for *capis canem;* even *urbī svīcī* for *urbis vīcī, etc.* Care must be taken to join the final *s* clearly with the preceding vowel. Otherwise the preceding syllable will be left 'open' and short where it ought to be 'closed' and long.

The foregoing cautions are not mere theoretical inventions. They are vital, and are based on experience of the errors which we as English-speaking people naturally commit when we pronounce Latin. It is only by a conscientious observance of the principles above laid down that any one can read Latin poetry quantitatively; and unless we do so read it, we necessarily fail to reproduce its true character.

Common Syllables.

As is well known, when a *short* vowel is followed by a mute with *l* or *r* (*pl, cl, tl; pr, cr, tr; etc.*), the syllable is common, *i.e.* it may be either long or short in verse at the option of the poet. The explanation of this peculiarity is as follows: —

In a word like *pătrem*, for example, it was recognized as legitimate to pronounce in two ways: either to combine the *tr* with the following vowel (*pa-trem*), thus leaving the preceding syllable 'open' and short, or to join the *t* with the preceding vowel (*patrem*), thus closing the preceding syllable and making it long. Hence, in the case of common syllables, the quantity in each individual instance depends upon the mode of pronunciation, *i.e.* the mode in which we divide the syllable. In reading Latin poetry, therefore, it will be necessary for the pupil to observe how the poet treats each common syllable, and to pronounce accordingly.

Elision.

The rule for Elision, as stated in our Latin grammars, is in substance as follows: "A final vowel, a final diphthong, or *m* with a preceding vowel,[1] is regularly elided before a word beginning with a vowel or *h*."

The exact nature of Elision, as observed by the ancients in reading Latin verse, is still very uncertain. The Romans may have slurred the words together in some way, or they may have omitted the elided part entirely. In practice, the latter procedure is probably the wiser one to follow.

Lyric Metres.

The various lyric metres employed by the Latin poets are, like the dactylic hexameter, imitated from the lyric metres of the Greeks. Greek lyric poetry, as its name implies, was primarily written for musical performance, *i.e.* for singing to the accompaniment of the lyre. Therefore, in the rendition of such poetry, the utterance of the words naturally conformed to the musical *tempo*. It accordingly not

[1] The elision of final *m* with a preceding vowel is sometimes called Ecthlipsis.

infrequently happened that the normal quantity of the syllables was either shortened or lengthened in order to secure such conformity. The performance of Greek lyric poetry, in other words, was entirely analogous to the performance of a modern song, in which a single syllable often extends in time over an entire measure, or even more.

Now, there is nothing to show that the Roman poets, in borrowing the lyric measures of the Greeks, employed them for the composition of poetry *which was intended to be sung to a musical accompaniment.* In fact, everything seems to point the other way, *viz.* to the fact that Roman lyric poetry was primarily intended for oral reading.[1] At all events, for the student the only practical thing is to *read* such poetry. He cannot sing it to a musical accompaniment, and the problem which confronts him is: How to read it.

Most of our American grammarians who touch on Latin prosody make Latin lyric metres conform to a strict musical notation. In carrying out this principle, they inculcate the frequent necessity of abnormally shortening some syllables and of abnormally lengthening others, as was above explained to be the regular practice in the rendition of Greek lyric poetry.

Thus, the opening line of Horace's first ode, in accordance with the doctrine alluded to, is divided as follows: —

$$_ > | \sim \cup | \llcorner | \sim \cup | _ \cup | \cup \wedge$$

Mae-cē|nās a-ta|vis‖ē-di-te | rē-gi|bus

That is, the musical *tempo* of $\frac{3}{8}$ time is assumed as the basis of the construction of this poem, and the words are supposed to be artificially adapted to that movement. This is indicated by the notation above printed. The sign $_ >$ (the irrational spondee) indicates a spondee (really $\frac{4}{8}$) shortened

[1] The article by Otto Jahn in HERMES, ii, *Wie wurden die Oden des Horaz vorgetragen ?* does not succeed in disproving this.

to $\frac{3}{8}$; $\text{—}\smile\ \smile$ (the cyclic dactyl) indicates a dactyl (really $\frac{4}{8}$), likewise shortened to $\frac{3}{8}$;[1] $\llcorner$ is used to indicate that the long syllable (ordinarily $\frac{2}{8}$) is here equivalent to $\frac{3}{8}$; while the sign $\wedge$ indicates a pause sufficient to prolong *-bus*, the final syllable (equal $\frac{1}{8}$), to the time of $\frac{3}{8}$. That is, in order, in reading, to make the verse conform to the prescribed musical notation, the student is obliged in every foot but one to introduce an artificial pronunciation at variance with the natural employment of the same words in everyday speech. Were the pupil *singing* the ode to musical accompaniment, such an artificiality would seem perfectly natural, since in singing the text is habitually made subordinate to the notes; but that in the *reading* of Latin lyric poetry there was any such artificial adaptation to a musical *tempo* is *a priori* inconceivable. No such process ever occurs in the poetry of any language. The poet simply takes the choicer words of familiar speech and employs them in their ordinary equivalence with their regular pronunciation. He must do so, for his appeal is to the many, not to a select handful who may have been initiated into the secret trick of his versification. In reading poetry in any language the reader gains sufficient consciousness of the metrical structure of the verse by pronouncing the words with their ordinary everyday values; he does not first hunt up the metrical scheme, and in his reading adapt the words to the scheme. So, too, one would naturally assume, it must have been in Latin.

Moreover, there is no evidence of any kind which intimates that the Romans did otherwise. The ancient grammarians, in fact, who wrote extensively on the subject of lyric poetry, particularly on the lyric metres of Horace, so far from suggesting a musical *tempo* as the basis of

[1] The exact distribution of the syllables is often explained by the musical notation .

lyric verse, group the syllables on entirely different principles.

It would seem plain, therefore, that the Latin lyric poets, in adopting the *form* of Greek lyric poetry, did not also adopt the specifically *musical tempo* which, as above explained, was inherent in the musical lyric poetry of the Greeks.

Latin lyric poetry, accordingly, is to be read like poetry in any language. The reader is to pronounce the words with accuracy, endeavoring to attain a strictly quantitative pronunciation. If he does that, the metre will take care of itself, and an ear already accustomed to a correct quantitative reading of the dactylic hexameter will have no difficulty in at once apprehending the form of a Latin lyric even without the help of a metrical key; *i.e.* a correct pronunciation of the words in Latin, as in English, itself reveals the metrical structure of the verse; and the student who is curious to see the verse scheme set down in long and short syllables can easily deduce the scheme himself, and group the syllables into appropriate feet.

Rules for Reading.

1) Observe the quantity of each syllable scrupulously, taking care to observe the division of the syllables as indicated above, p. xxviii ff.

2) Make the word-accent light; subordinate it carefully to quantity.

3) Endeavor to cultivate the quantitative sense, *i.e.* to feel the verse as consisting of a succession of long and short intervals.

4) Do not attempt to give special expression to the *ictus* in any way. The *ictus* will care for itself if the syllables are properly pronounced.

Metres used by Horace.[1]

43. Alcaic Strophe.[2]

⏑ | – ∪ | – – ‖ – ∪ ∪ | – ∪ | ⏑ (twice)
⏑ | – ∪ | – – | – ∪ | – ⏑
– ∪ ∪ | – ∪ ∪ | – ∪ | – ⏑

In the first two lines a diaeresis regularly occurs after the second complete foot, but this is sometimes neglected, *e.g. Odes*, i. 37. 14; iv. 14. 17.

The extra syllable at the beginning of the first three lines of each stanza is called an anacrusis.

This metre occurs in *Odes*, i. 9. 16. 17. 26. 27. 29. 31. 34. 35. 37; ii. 1. 3. 5. 7. 9. 11. 13. 14. 15. 17. 19. 20; iii. 1–6. 17. 21. 23. 26. 29; iv. 4. 9. 14. 15.

44. Sapphic and Adonic.[3]

– ∪ | – – | – ‖ ∪ ∪ | – ∪ | – ⏑ (three times)
– ∪ ∪ | – ⏑

The regular caesura of the first three lines falls after the long syllable of the dactyl; but a feminine caesura, after the first short of the dactyl, sometimes occurs. This is especially frequent in Book IV. of the *Odes*, and in the *Carmen Saeculare*.

Now and then we find a hypermetric verse, *e.g. Odes*, ii. 16. 34.

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[1] For those who adhere to the theory of a musical tempo for Latin lyric poetry, alternative metrical schemes are given at the foot of the page.

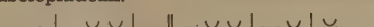
[2] **43.** ♎ : – ∪ | – > ‖ ⏑ ∪ | – ∪ | – ∧ (twice)
♎ : – ∪ | – > | – ∪ | – ⏑
⏑ ∪ | ⏑ ∪ ∪ | – ∪ | – ⏑

For the notation used in these schemes, see p. xxxiii f.

[3] **44.** – ∪ | – > | – ‖ ⏑ | – ∪ | – ⏑ (three times)
⏑ ∪ | – ⏑

This metre occurs in *Odes*, i. 2. 10. 12. 20. 22. 25. 30. 32. 38; ii. 2. 4. 6. 8. 10. 16; iii. 8. 11. 14. 18. 20. 22. 27; iv. 2. 6. 11; *Carmen Saeculare*.

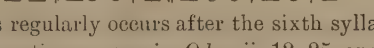
45. First Asclepiadean.[1]



A diaeresis regularly occurs after the sixth syllable of the verse, but exceptions occur in *Odes*, ii. 12. 25, and iv. 8. 17.

This metre occurs in *Odes*, i. 1; iii. 30; iv. 8.

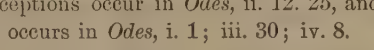
46. Second Asclepiadean.[2]



The second line of the couplet is the First Asclepiadean. The special name Glyconic is given to the metre of the first line.

This metre occurs in *Odes*, i. 3. 13. 19. 36; iii. 9. 15. 19. 24. 25. 28; iv. 1. 3.

47. Third Asclepiadean.[3]



This consists of the First Asclepiadean and the Glyconic.

This metre occurs in *Odes*, i. 6. 15. 24. 33; ii. 12; iii. 10. 16; iv. 5. 12.

48. Fourth Asclepiadean.[4]

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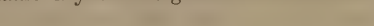
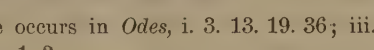
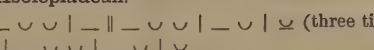
[1] 45. 

[2] 46. 

[3] 47.

[4] 48. 

The first two lines are the First Asclepiadean. The third is called Pherecratean. The fourth is the Glyconic.

This metre occurs in *Odes*, i. 5. 14. 21. 23; iii. 7. 13; iv. 13.

49. Fifth Asclepiadean.[1]

⏑ ⏑ | ⏑ ∪ ∪ | ⏑ ‖ ⏑ ∪ ∪ | ⏑ ‖ ⏑ ∪ ∪ | ⏑ ∪ | ⏑

This metre occurs in *Odes*, i. 11. 18; iv. 10.

50. Iambic Trimeter. — The strict scheme is: —

∪ ⏑ | ∪ ⏑ | ∪ ‖ ⏑ | ∪ ⏑ | ∪ ⏑ | ∪ ⏑;

but the spondee is occasionally substituted for the iambus in the odd feet of the verse, and at times even other substitutes occur, *e.g.* the tribrach (∪ ∪ ∪), dactyl, and rarely the anapaest (∪ ∪ ⏑). A caesura regularly occurs after the short syllable of the third foot (penthemimeral caesura), less frequently after the short syllable of the fourth foot (hepthemimeral caesura).

This metre occurs in *Epode* 17.

51. Iambic Strophe.

∪ ⏑ | ∪ ⏑ | ∪ ‖ ⏑ | ∪ ⏑ | ∪ ⏑ | ∪ ⏑
∪ ⏑ | ∪ ⏑ | ∪ ⏑ | ∪ ⏑

This consists of the iambic trimeter (see § 50) followed by the iambic dimeter, which admits the same substitutes as the trimeter.

This metre occurs in *Epodes* 1–10.

52. Alcmanic Strophe.

⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑ ‖ ∪ ∪ | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑ ⏑
⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑ ∪ ∪ | ⏑ ⏑

This consists of the dactylic hexameter followed by a dactylic tetrameter. The spondee is freely substituted for the dactyl as in Virgil.

This metre occurs in *Odes*, i. 7. 28; *Epode* 12.

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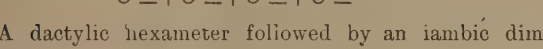
[1] **49.** ⏑ > | ⏑ ∪ ∪ | ⏑ ‖ ⏑ ∪ ∪ | ⏑ ‖ ⏑ ∪ ∪ | ⏑ ∪ | ⏑ ∧

53. First Pythiambic.

A dactylic hexameter followed by an iambic dimeter (§ 51).

This metre occurs in *Epodes* 14, 15.

54. Second Pythiambic.



A dactylic hexameter followed by an iambic trimeter (§ 50). In this metre no substitutes for the iambus are permitted.

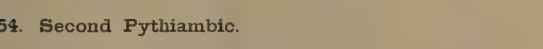
This metre occurs in *Epode* 16.

55. First Archilochian.

A dactylic hexameter followed by a dactylic trimeter catalectic ('stopping short').

This metre occurs in *Odes*, iv. 7.

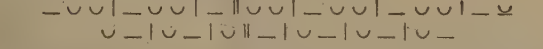
56. Second Archilochian.



A dactylic hexameter followed by a line consisting of an iambic dimeter combined with a dactylic trimeter catalectic (§ 55). In the first and third feet of the dimeter the spondee may take the place of the iambus.

This metre occurs in *Epodė* 13.

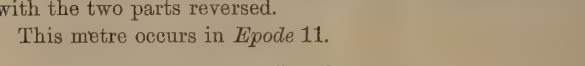
57. Third Archilochian.



The first line is an iambic trimeter (§ 50). The second is the same as the second line of the Second Archilochian (§ 56), with the two parts reversed.

This metre occurs in *Epode* 11.

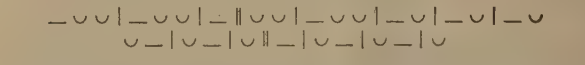
58. Fourth Archilochian Strophe.



The first line is called a greater Archilochian, and admits the substitution of the spondee for the dactyl in the first three feet. The second line is an iambic trimeter catalectic ('stopping short'); *cf.* § 50.

This metre occurs in *Odes*, i. 4.

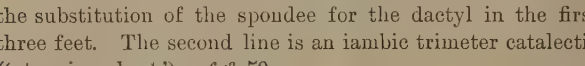
59. Second Sapphic Strophe.[1]



A so-called Aristophanic verse, followed by a greater Sapphic.

This metre occurs in *Odes*, i. 8.

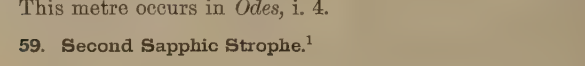
60. Trochaic Strophe.



A so-called Euripidean verse, followed by an iambic trimeter catalectic ('stopping short'); *cf.* § 50.

This metre occurs in *Odes*, ii. 18.

61. Ionic a Minore.



This metre occurs in *Odes*, iii. 12.

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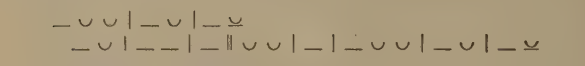
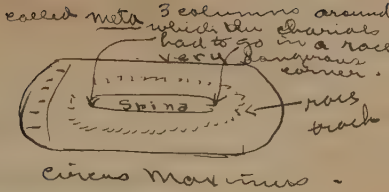
[1] **59.**





Q. HORATI FLACCI

CARMINUM

LIBER PRIMUS.

I.

DEDICATION OF THE FIRST THREE BOOKS OF THE ODES TO MAECENAS.

1. Outline of the Poem: The poet enumerates some of the chief ambitions and pursuits of mankind, in order to bring out more clearly by contrast the nature of his own aspirations:

a) Some seek the glory of victory in the public games, 1–6;
b) Others aim at political distinction or success in trade, 7–18;
c) Self-indulgence, war, and hunting furnish attractions for others, 19–28;
d) As for Horace, his aspiration is to excel in poetry, more particularly in lyric composition, 29–36.

2. Time: 23 B.C.

3. Metre: First Asclepiadean. Introd. § 45.

Maecēnas atavis edite regibus,
O et praesidium et dulce decus meum,
Sunt quos curriculo pulverem Olympicum
Collegisse iuvat metaque fervidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad deos;
Hunc, si mobilium turba Quirītium
Certat tergeminis tollere honoribus;

Illum, si proprio condidit horreo,
Quicquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros Attalicis condicionibus
Numquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens otium et oppidi
Laudat rura sui; mox reficit rates
Quassas, indocilis pauperiem pati.
Est qui nec veteris pocula Massici
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
Multos castra iuvant et lituo tubae
Permixtus sonitus bellaque matribus
Detestata. Manet sub Iove frigido
Venator tenerae coniugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
Me doctarum hederae praemia frontium
Dis miscent superis, me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
Quodsi me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

II.

TO AUGUSTUS, THE DELIVERER AND HOPE OF THE STATE.

1. Occasion of the Poem: In January, 27 B.C., Octavian, who had just entered upon his seventh consulship, suddenly announced his intention of resigning the extraordinary powers with which he had previously been invested, and which he had exercised so effectively for the restoration and maintenance of public order. This announcement, though probably intended merely as a test of public opinion, was sufficient to arouse the keenest solicitude on the part of all patriotic citizens. Added to this, fierce storms had just visited the city, and the Tiber had risen in a wild flood above its banks. These portents naturally intensified the existing feeling, to which Horace gives eloquent expression in this ode.

2. Outline of the Poem:

a) Distress at the recent portents, 1–20;
b) Causes of the gods' displeasure, — the horrors of the civil wars, 21–24;
c) Who is the destined deliverer of the state? Is it Apollo? Or Venus? Or Mars? Or is it Mercury in the guise of Augustus? 25–44;
d) May Augustus long live to direct the destinies of Rome, 45–52.

3. Time: January, 27 B.C.

4. Metre: Sapphic and Adonic. Introd. § 44.

Iam satis terris nivis atque dirae
Grandinis misit Pater et rubente
Dextera sacras iaculatus arces
Terruit urbem,

Terruit gentis, grave ne rediret
Saeculum Pyrrhae nova monstra questae,
Omne cum Proteus pecus egit altos
Visere montes,

Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat columbis,

Et superiecto pavidae natarunt
Aequore dammae.

Vidimus flavom Tiberim, retortis
Litore Etrusco violenter undis,
Ire deiectum monumenta regis
Templaque Vestae,

Iliae dum se nimium querenti
Iactat ultorem, vagus et sinistra
Labitur ripa, Iove non probante, uxorius amnis.

Audiet civis acuisse ferrum,
Quo graves Persae melius perirent,
Audiet pugnas vitio parentum
Rara iuventus.

Quem vocet divom populus ruentis
Imperi rebus? Prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?

Cui dabit partis scelus expiandi
Iuppiter? Tandem venias, precamur,
Nube candentis umeros amictus,
Augur Apollo;

Sive tu mavis, Erycīna ridens,
Quam Iocus circum volat et Cupido;
Sive neclectum genus et nepotes
Respicis, auctor,

Heu nimis longo satiate ludo,
Quem iuvat clamor galeaeque leves
Acer et Marsi peditis cruentum
Voltus in hostem.

Sive mutata iuvenem figura
Ales in terris imitaris almae
Filius Maiae, patiens vocari
Caesaris ultor:

Serus in caelum redeas, diuque
Laetus intersis populo Quirīni,
Neve te nostris vitiis iniquom
Ocior aura

Tollat; hic magnos potius triumphos,
Hic ames dici pater atque princeps,
Neu sinas Medos equitare inultos,
Te duce, Caesar.

III.

TO VIRGIL, SETTING OUT FOR GREECE.

1. Outline of the Poem:

a) The poet wishes his friend a prosperous voyage, 1–8;
b) Courage of him who first braved the perils of the deep, 9–20;
c) Man's restless enterprise has ever led him to transgress proper bounds; consequences of this, 21–40.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

Sic te diva potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater
Obstrictis aliis praeter Iāpyga,

Navis, quae tibi creditum
Debes Vergilium; finibus Atticis
Reddas incolumem, precor,
Et serves animae dimidium meae.

Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum

Decertantem Aquilonibus
Nec tristis Hyadas nec rabiem Noti,
Quo non arbiter Hadriae
Maior, tollere seu ponere volt freta.

Quem mortis timuit gradum,
Qui siccis oculis monstra natantia,
Qui vidit mare turbidum et
Infamis scopulos, Acroceraunia?

Nequiquam deus abscidit
Prudens Oceano dissociabili
Terras, si tamen impiae
Non tangenda rates transiliunt vada.

Audax omnia perpeti
Gens humana ruit per vetitum nefas.
Audax Iapeti genus
Ignem fraude mala gentibus intulit.

Post ignem aetheria domo
Subductum macies et nova febrium
Terris incubuit cohors,
Semotique prius tarda necessitas

Leti corripuit gradum.
Expertus vacuom Daedalus aëra
Pinnis non homini datis;
Perrupit Acheronta Herculeus labor.

Nil mortalibus arduī est;
Caelum ipsum petimus stultitia, neque
Per nostrum patimur scelus
Iracunda Iovem ponere fulmina.

IV.

SPRING'S LESSON.

1. **Outline of the Poem:**

a) Winter has fled; spring with its delights is again at hand, 1–12;
b) Yet death comes sure to all, nor may we cherish hopes of a long existence here, 13–20.

2. **Time:** Probably 23 B.C.

3. **Metre:** Fourth Archilochian Strophe. Introd. § 58.

Solvitur acris hiems grata vice veris et Favoni,
Trahuntque siccas machinae carinas,
Ac neque iam stabulis gaudet pecus aut arator igni,
Nec prata canis albicant pruinis.

Iam Cytherēa choros ducit Venus imminente luna,
Iunctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum gravis Cyclōpum
Volcanus ardens visit officinas.

Nunc decet aut viridi nitidum caput impedire myrto
Aut flore, terrae quem ferunt solutae;
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna sive malit haedo.

Pallida Mors aequo pulsat pede pauperum tabernas
Regumque turris. O beate Sesti,
Vitae summa brevis spem nos vetat incohare longam.
Iam te premet nox fabulaeque Manes

Et domus exilis Plutonia; quo simul mearis,
Nec regna vini sortiere talis,
Nec tenerum Lycidan mirabere, quo calet iuventus
Nunc omnis et mox virgines tepebunt.

V.

TO A FLIRT.

1. Outline of the Poem:

a) What youth now courts thee, Pyrrha? 1–5;
b) Alas! he little knows how inconstant is thy fancy, 5–13;
c) I am thankful to have escaped betimes, 13–16.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Fourth Asclepiadean. Introd. § 48.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam,

Simplex munditiis? Heu quotiens fidem
Mutatosque deos flebit et aspera
Nigris aequora ventis
Emirabitur insolens,

Qui nunc te fruitur credulus aurea,
Qui semper vacuam, semper amabilem
Sperat, nescius aurae
Fallacis. Miseri, quibus

Intemptata nites. Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris deo.

VI.

HORACE PLEADS HIS INABILITY WORTHILY TO SING THE PRAISES OF AGRIPPA.

1. Occasion of the Poem: Agrippa had asked Horace to write an epic poem in celebration of his own military successes and those of Octavian.

2. Outline of the Poem:

a) Varius is the poet fittingly to celebrate thy achievements, Agrippa, 1–4;
b) My lyric muse is unequal to epic themes, 5–16;
c) Wine and love are the subjects of my song, 17–20.

3. Time: 29 B.C., or soon after.

4. Metre: Third Asclepiadean. Introd. § 47.

Scriberis Vario fortis et hostium
Victor, Maeonii carminis aliti,
Quam rem cumque ferox navibus aut equis
Miles te duce gesserit.

Nos, Agrippa, neque haec dicere nec gravem
Pelidae stomachum cedere nescii
Nec cursus duplicis per mare Ulixei
Nec saevam Pelopis domum

Conamur, tenues grandia, dum pudor
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
Culpa deterere ingeni.

Quis Martem tunica tectum adamantina
Digne scripserit aut pulvere Troico
Nigrum Merionen aut ope Palladis
Tydiden superis parem?

Nos convivia, nos proelia virginum
Sectis in iuvenes unguibus acrium
Cantamus, vacui, sive quid urimur,
Non praeter solitum leves.

VII.

FAIREST OF SPOTS, O PLANCUS, IS TIBUR. THERE, OR WHEREVER YOU MAY BE, DROWN CARE IN WINE.

1. Outline of the Poem:

a) Earth has many fair spots, — Rhodes, Mytilene, Ephesus, Corinth, Thebes, Tempe's vale, Athens, Argos, and Mycenæ, — but fairest of all is Tibur by the falls of the dashing Anio, 1–14;

b) Nature is not always sad; nor should man be, Plancus; so at your favorite Tibur (or wherever you may be) away with sorrow! Seek in mellow wine consolation for care! 15–21;

c) So did Teucer, when driven by Telamon from his native Salamis, 21–32.

2. Time: Uncertain; possibly as early as 32 B.C.

3. Metre: Alcmanic Strophe. Introd. § 52.

Laudabunt alii claram Rhodon aut Mytilēnen
Aut Ephesum bimarisve Corinthi
Moenia vel Baccho Thebas vel Apolline Delphos
Insignis aut Thessala Tempe.

Sunt quibus unum opus est, intactae Palladis urbem
Carmine perpetuo celebrare et
Undique decerptam fronti praeponere olivam.
Plurimus in Iunonis honorem

Aptum dicet equis Argos ditesque Mycēnas.
Me nec tam patiens Lacedaemon
Nec tam Larīsae percussit campus opimae,
Quam domus Albuneae resonantis

Et praeceps Anio ac Tiburni lucus et uda
Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila caelo
Saepe Notus neque parturit imbris

Perpetuos, sic tu sapiens finire memento
Tristitiam vitaeque labores
Molli, Plance, mero, seu te fulgentia signis
Castra tenent seu densa tenebit

Tiburis umbra tui. Teucer Salamina patremque
Cum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
Sic tristis adfatus amicos:

'Quo nos cumque feret melior fortuna parente,
Ibimus, o socii comitesque!
Nil desperandum Teucro duce et auspice Teucro!
Certus enim promisit Apollo

Ambiguam tellure nova Salamina futuram.
O fortes peioraque passi
Mecum saepe viri, nunc vino pellite curas;
Cras ingens iterabimus aequor.'

VIII.

SYBARIS'S INFATUATION FOR LYDIA.

1. **Outline of the Poem:**
   a) Lydia, why wilt thou ruin Sybaris by love? 1–3;
   b) Why has he abandoned all manly sports, — riding, swimming, and the discus? 3–12;
   c) Why is he skulking, as did once Achilles? 13–16.
2. **Time:** Uncertain; not after 23 B.C.
3. **Metre:** Second Sapphic Strophe. Introd. § 59.

Lydia, dic, per omnis
  Te deos oro, Sybarin cur properes amando
Perdere; cur apricum
  Oderit campum, patiens pulveris atque solis;

Cur neque militaris
  Inter aequalis equitet, Gallica nec lupatis
Temperet ora frenis.
  Cur timet flavom Tiberim tangere? Cur olivom

Sanguine viperino
  Cautius vitat, neque iam livida gestat armis
Bracchia, saepe disco,
  Saepe trans finem iaculo nobilis expedito?

Quid latet, ut marinae
  Filium dicunt Thetidis sub lacrimosa Troiae
Funera, ne virilis
  Cultus in caedem et Lycias proriperet catervas?

IX.

WINTER WITHOUT BIDS US MAKE MERRY WITHIN.

1. Outline of the Poem:

a) The snow is deep; the frost is keen, 1–4;
b) Pile high the hearth and bring out old wine, 5–8;
c) Leave all else to the gods, 9–12;
d) Think not of the morrow, but enjoy what fortune bestows, — love, the dance, and the other delights of youth, 13–24.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Alcaic. Introd. § 43.

Like *Epode* 13, this ode is an imitation of a fragment of Alcaeus, and is thought to belong among the earliest of Horace's lyric compositions.

Vides ut alta stet nive candidum
Soracte, nec iam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto.

Dissolve frigus ligna super foco
Large reponens atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.

Permitte divis cetera, qui simul
Stravere ventos aequore fervido
Deproeliantis, nec cupressi
Nec veteres agitantur orni.

Quid sit futurum cras, fuge quaerere et
Quem Fors dierum cumque dabit, lucro
Appone nec dulcis amores
Sperne puer neque tu choreas,

Donec virenti canities abest
Morosa. Nunc et campus et areae
Lenesque sub noctem susurri
Composita repetantur hora,

Nunc et latentis proditor intumo
Gratus puellae risus ab angulo
Pignusque dereptum lacertis
Aut digito male pertinaci.

X.

HYMN TO MERCURY.

1. Outline of the Poem:

a) Thou, Mercury, didst endow primitive man with speech, and didst institute the palaestra, 1–4;

b) Thou didst invent the lyre, and wast ever clever to deceive, 5–12;

c) Thou wast Priam's trusty guide at Troy, and art the trusty messenger, not only of the gods above, but of those below as well, 13–20.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Mercuri, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus et decorae
More palaestrae,

Te canam, magni Iovis et deorum
Nuntium curvaeque lyrae parentem,
Callidum, quicquid placuit, iocoso
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduos pharetra
Risit Apollo.

Quin et Atrīdas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignis et iniqua Troiae
Castra fefellit.

Tu pias laetis animas reponis
Sedibus virgaque levem coerces
Aurea turbam, superis deorum
Gratus et imis.

XI.

'CARPE DIEM.'

1. Outline of the Poem:

a) Seek not to learn by signs, Leuconoë, what limit of life the gods have granted thee, 1–6;

b) Follow thy humble duties; enjoy the present hour, and put no trust in the future, 6–8.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Fifth Asclepiadean. Introd. § 49.

Tu ne quaesieris — scire nefas — quem mihi, quem tibi
Finem di dederint, Leuconoë, nec Babylonios
Temptaris numeros. Ut melius, quicquid erit, pati!
Seu plures hiemes, seu tribuit Iuppiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum. Sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas: carpe diem, quam minimum credula postero.

XII.

THE PRAISES OF AUGUSTUS.

1. The Probable Occasion of the Ode: In the year 24 B.C. Augustus adopted his nephew Marcellus as his son and gave him his daughter Julia in marriage. Probably he cherished the further purpose of making Marcellus his successor. Horace makes the union of Julia and Marcellus the occasion of glorifying the rule of Augustus and of voicing the general wish for its prosperous continuance.

2. Outline of the Poem:

a) Invocation to the Muse, 1–12;
b) Praise of the gods, — Jupiter first of all, then Pallas, Liber, Diana, Apollo, 13–24;
c) Praise of heroes, — Hercules, Castor and Pollux, 25–32;
d) Praise of Roman kings and patriots, Romulus, Pompilius, Tarquin, Cato, Regulus, Scaurus, Paulus, Fabricius, Curius, Camillus, 33–44;
e) Praise of the Marcelli and the Julian house, particularly Augustus, 45–60.

3. Time: 24 B.C.

4. Metre: Sapphic and Adonic. Introd. § 44.

Quem virum aut hĕroa lyrā vel ācrī
Tibia sumis celebrare, Clio?
Quem deum? Cuius recinet iocosa
Nomen imago

Aut in umbrosis Heliconis oris
Aut super Pindo gelidove in Haemo,
Unde vocalem temere insecutae
Orphea silvae,

Arte materna rapidos morantem
Fluminum lapsus celerisque ventos,
Blandum et auritas fidibus canoris
Ducere quercus?

Quid prius dicam solitis parentis
Laudibus, qui res hominum ac deorum,
Qui mare et terras variisque mundum
Temperat horis?

Unde nil maius generatur ipso,
Nec viget quicquam simile aut secundum
Proximos illi tamen occupavit
Pallas honores,

Proeliis audax; neque te silebo,
Liber, et saevis inimica virgo
Beluis, nec te, metuende certa
Phoebe sagitta.

Dicam et Alcīden puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
Stella refulsit,

Defluit saxis agitatus umor,
Concidunt venti fugiuntque nubes,
Et minax, quōd sīc voluēre, pōntō
Unda recumbit.

Romulum post hos prius an quietum
Pompili regnum memorem an superbos
Tarquini fasces, dubito, an Catonis
Nobile letum.

Regulum et Scauros animaeque magnae
Prodigum Paulum, superante Poeno,
Gratus insigni referam camēna
Fabriciumque.

Hunc et intonsis Curium capillis
Utilem bello tulit et Camillum
Saeva paupertas et avitus arto
Cum lare fundus.

Crescit occulte velut arbor aevo
Fama Marcelli; micat inter omnis
Iulium sidus, velut inter ignis
Luna minores.

Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Caesare regnes.

Ille seu Parthos Latio imminentis
Egerit iusto domitos triumpho,
Sive subiectos Orientis orae
Seras et Indos,

Te minor latum reget aequos orbem:
Tu gravi curru quaties Olympum,
Tu parum castis inimica mittes
Fulmina lucis.

XIII.

JEALOUSY.

1. Outline of the Poem:

a) Thy praises of Telephus, Lydia, fill my heart with keenest jealousy, 1–8;
b) I kindle, too, at his savage treatment of thee, 9–12;
c) Believe not that he will be constant, 13–16;
d) Happy they whose union is perfect, untorn by dissension, 17–20.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

Cum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas bracchia, vae, meum
Fervens difficili bile tumet iecur.

Tunc nec mens mihi nec color
Certa sede manent, umor et in genas
Furtim labitur, arguens
Quam lentis penitus macerer ignibus.

Uror, seu tibi candidos
Turparunt umeros immodicae mero
Rixae, sive puer furens
Impressit memorem dente labris notam.

Non, si me satis audias,
Speres perpetuom dulcia barbare
Laedentem oscula, quae Venus
Quinta parte sui nectaris imbuit.

Felices ter et amplius,
Quos inrupta tenet copula nec malis
Divolsus querimoniis
Suprema citius solvet amor die.

XIV.

TO THE SHIP OF STATE.

1. Occasion of the Ode: Some threatened renewal of civil strife, — possibly that which culminated in the rupture between Octavian and Antony in 32 B.C.

2. Outline of the Poem:

a) Beware, O ship, of fresh perils! Keep safely in harbor! Thy oars, mast, yards, and hull are no longer staunch, nor hast thou favoring deities to protect thee in distress, 1–10;

b) Despite thy noble name, the sailor trusts thee no more. Beware lest thou become the sport of the gale! Avoid, too, the treacherous reefs of the sea! 11–20.

3. Time: 32 B.C., if the references in the ode are to the approaching struggle between Octavian and Antonius.

4. Metre: Fourth Asclepiadean. Introd. § 48.

The allegorical character of this ode was recognized by the eminent rhetorician Quintilian (about 90 A.D.), who remarks, *Inst. Or.* viii. 6. 44, *navem pro republica, tempestates pro bellis civilibus, portum pro pace atque concordia dicit.* Still we must not undertake to carry the allegory too far. Many of the allusions apply to a ship only, and cannot be applied to existing political conditions.

O navis, referent in mare te novi
Fluctus. O quid agis! Fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus

Et malus celeri saucius Africo
Antemnaeque gemant, ac sine funibus
Vix durare carinae
Possint imperiosius

Aequor? Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Silvae filia nobilis.

Iactes et genus et nomen inutile:
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,
Interfusa nitentis
Vites aequora Cycladas.

XV.

THE PROPHECY OF NEREUS.

1. Outline of Poem: As Paris hurries from Sparta to Troy with Helen, Nereus stills the winds and prophesies:

a) 'Tis under evil auspices that thou art taking home thy bride; Greece will avenge the wrong, and great war is in store for the race of Dardanus, 1–12;

b) Vain will be Venus's protection; vain, too, the music of thy lyre; thou canst not escape the foe, 13–20;

c) Heedest thou not Ulysses, Nestor, and the other Grecian warriors, Meriones and Diomede, from whom thou shalt fly, as the deer flies from the wolf? 21–32;

d) Though postponed for a while, Ilium's doom is inevitable, 33–36.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Third Asclepiadean. Introd. § 47.

According to Porphyrio, the third century scholiast of Horace, this poem is an imitation of an ode of the Greek poet Bacchylides in which Cassandra is represented as prophesying the doom of Troy.

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeris obruit otio
Ventos, ut caneret fera

Nereus fata: 'Mala ducis avi domum,
Quam multo repetet Graecia milite,
Coniurata tuas rumpere nuptias
Et regnum Priami vetus.

Eheu, quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Iam galeam Pallas et aegida
Currusque et rabiem parat.

Nequicquam Veneris praesidio ferox
Pectes caesariem grataque feminis
Imbelli cithara carmina divides;
Nequicquam thalamo gravis

Hastas et calami spicula Cnosii
Vitabis strepitumque et celerem sequi
Aiacem: tamen, heu serus! adulteros
Crines pulvere collines.

Non Laërtiaden, exitium tuae
Gentis, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
Teucer, te Sthenelus, sciens

Pugnae, sive opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
Tydīdes melior patre,

Quem tu, cervos uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu,
Non hoc pollicitus tuae.

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei;
Post certas hiemes uret Achaicus
Ignis Pergameas domos.'

XVI.

THE POET'S RECANTATION.

1. Occasion of the Poem: The poet had offended some fair one by the intemperate utterances of his verse; ne now seeks forgiveness for the fault.

2. Outline of the Poem:

a) Destroy the guilty verses as thou wilt, 1–4;
b) The violence of anger surpasses all else; 'tis the 'mad lion' in our natures, and has ever brought ruin to kings and nations, 5–22;
c) I too once yielded to its fury; but now I repent and beg forgiveness, 22–28.

3. Time: Uncertain; not after 23 B.C.

4. Metre: Alcaic. Introd. § 43.

O matre pulchra filia pulchrior,
Quem criminosis cumque voles modum
Pones iambis, sive flamma
Sive mari libet Hadriano.

Non Dindymēne, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber aeque, non acuta
Sic geminant Corybantes aera,

Tristes ut irae, quas neque Noricus
Deterret ensis nec mare naufragum
Nec saevos ignis nec tremendo
Iuppiter ipse ruens tumultu.

Fertur Prometheus addere principi
Limo coactus particulam undique
Desectam et insani leonis
Vim stomacho apposuisse nostro.

Irae Thyesten exitio gravi
Stravere et altis urbibus ultimae
Stetere causae, cur perirent
Funditus imprimeretque muris

Hostile aratrum exercitus insolens.
Compesce mentem: me quoque pectoris
Temptavit in dulci iuventa
Fervor et in celeres iambos

Misit furentem; nunc ego mitibus
Mutare quaero tristia, dum mihi
Fias recantatis amica
Opprobriis animumque reddas.

XVII.

AN INVITATION TO TYNDARIS TO ENJOY THE DELIGHTS OF THE COUNTRY.

1. Outline of the Poem:

a) Faunus often delights to come to fair Lucretilis and bless it with his presence, 1–12.

b) Hither come, my Tyndaris: here thou shalt find rustic plenty, cool air, song, and wine, freedom, too, from the cruelties of an ill-matched lover, Cyrus, 13–28.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Alcaic. Introd. § 43.

Tyndaris, apparently is some *meretrix*, accustomed to the boisterous conviviality of the city. Horace pictures to her the idyllic delights of the country as exhibited by his own Sabine farm.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus et igneam
  Defendit aestatem capellis
    Usque meis pluviosque ventos.

Impune tutum per nemus arbutos
Quaerunt latentis et thyma deviae
  Olentis uxores mariti,
    Nec viridis metuont colubras

Nec Martialis haediliae lupos,
Utcumque dulci, Tyndari, fistula
  Valles et Ustīcae cubantis
    Levia personuere saxa.

Di me tuentur, dis pietas mea
Et Musa cordi est. Hic tibi copia
  Manabit ad plenum benigno
    Ruris honorum opulenta cornu.

Hic in reducta valle Caniculae
Vitabis aestus, et fide Teia
  Dices laborantis in uno
    Penelopen vitreamque Circen;

Hic innocentis pocula Lesbii
Duces sub umbra, nec Semeleius
  Cum Marte confundet Thyōneus
    Proelia, nec metues protervom

Suspecta Cyrum, ne male dispari
Incontinentis iniciat manus
  Et scindat haerentem coronam
    Crinibus immeritamque vestem.

XVIII.

THE PRAISES OF WINE.

1. Outline of the Poem:

a) The blessings that wine brings, 1–6;
b) Yet Bacchus's gifts are not to be profaned in riotous brawl, 7–16.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Fifth Asclepiadean. Introd. § 49.

The ode is apparently, in part at least, an imitation of a similar ode by Alcaeus.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili;
Siccis omnia nam dura deus proposuit neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat? 5
Quis non te potius, Bacche pater, teque, decens Venus?
Ac nequis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata, monet Sithoniis non levis Euhius,
Cum fas atque nefas exiguo fine libidinum 10
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam nec variis obsita frondibus
Sub divom rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus Amor sui
Et tollens vacuom plus nimio Gloria verticem 15
Arcanique Fides prodiga, perlucidior vitro.

XIX.

THE CHARMS OF GLYCERA.

1. **Outline of the Poem:**
   - *a*) I am constrained to yield again to the might of love, 1-4;
   - *b*) 'Tis radiant Glycĕra's beauty that charms me, 5–8;
   - *c*) Venus's power prevents my giving heed to other things, 9–12;
   - *d*) I will appease the goddess by incense and a sacrifice; so will she relent, 13–16.

2. **Time:** Uncertain; not after 23 B.C.

3. **Metre:** Second Asclepiadean. Introd. § 46.

Mater saeva Cupidinum
Thebanaeque iubet me Semelae puer
Et lasciva Licentia
Finitis animum reddere amoribus.

Urit me Glycĕrae nitor,
Splendentis Pario marmore purius;
Urit grata protervitas
Et voltus nimium lubricus aspici.

In me tota ruens Venus
Cyprum deseruit, nec patitur Scythas
Et versis animosum equis
Parthum dicere, nec quae nihil attinent.

Hic vivom mihi caespitem, hic
Verbenas, pueri, ponite turaque
Bimi cum patera meri:
Mactata veniet lenior hostia.

XX.

'TWILL BE PLAIN FARE, MAECENAS.

1. Occasion of the Poem: The ode is evidently written in reply to a letter from Maecenas stating that he was coming to visit the poet.

2. Outline of the Poem:

a) 'Twill be plain wine, Maecenas, thou shalt drink with me, yet 'twas put up on a day thou well rememberest, 1–8;

b) Better vintages thou hast at home than any that fill my goblets, 9–12.

3. Time: Between 30 and 23 B.C.

4. Metre: Sapphic and Adonic. Introd. § 44.

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
Cum tibi plausus,

Care Maecēnas eques, ut paterni
Fluminis ripae simul et iocosa
Redderet laudes tibi Vaticani
Montis imago.

Caecubum et prelo domitam Caleno
Tu bibas uvam: mea nec Falernae
Temperant vites neque Formiani
Pocula colles.

XXI.

IN PRAISE OF LATONA AND HER CHILDREN.

1. Outline of the Poem:

a) Praise Diana, O ye maidens! Praise, O boys, Apollo! Praise Latona, beloved of Jove! 1–4;
b) Praise Diana who delights in stream and wood! Praise Tempe, Apollo's haunt, and Delos his birthplace, 5–12;
c) May they ward off from Rome war, plague, and famine, and turn them against the foe, 13–16.

2. Time: Probably 27 B.C.

3. Metre: Fourth Asclepiadean. Introd. § 48.

Dianam tenerae dicite virgines,
Intonsum, pueri, dicite Cynthium
Latonamque supremo
Dilectam penitus Iovi.

Vos laetam fluviis et nemorum coma,
Quaecumque aut gelido prominet Algido,
Nigris aut Erymanthi
Silvis aut viridis Cragi;

Vos Tempe totidem tollite laudibus
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque umerum lyra.

Hic bellum lacrimosum, hic miseram famem
Pestemque a populo et principe Caesare in
Persas atque Britannos
Vestra motus aget prece.

XXII.

FROM THE RIGHTEOUS MAN EVEN THE WILD BEASTS RUN AWAY.

1. Outline of the Poem:

a) The upright man needs no weapon, Fuscus, wherever his path may lead him, 1–8;

b) The proof: A wild wolf fled from *me* in the Sabine wood as I roamed about unprotected, 9–16;

c) So, wherever my lot is cast, — in the cold north or under a tropic sun, — I will love my Lalage, 17–24.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

This ode is manifestly intended by the poet merely as a humorous glorification of his own virtue. The exaggerated description of the wolf, along with the sportive stanzas at the close, tally admirably with the mock philosophical reflections of the opening strophes.

Integer vitae scelerisque purus
Non eget Mauris iaculis neque arcu
Nec venenatis gravida sagittis,
Fusce, pharetra,

Sive per Syrtis iter aestuosas
Sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
Lambit Hydaspes.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen et ultra
Terminum curis vagor expeditis,
Fugit inermem;

Quale portentum neque militaris
Daunias latis alit aesculetis
Nec Iubae tellus generat, leonum
Arida nutrix.

Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
Iuppiter urget;

Pone sub curru nimium propinqui
Solis in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

XXIII.

FEAR ME NOT, CHLOE!

1. Outline of the Poem:

a) Thou shunnest me like a timid fawn that seeks its mother on the trackless mountain and trembles at the rustling bramble or the darting lizard, 1–8;

b) I'll do thee no harm. Cease to cling to thy mother! Thou art ripe for a mate, 9–12.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Fourth Asclepiadean. Introd. § 48.

Vitas hinnuleo me similis, Chloë,
Quaerenti pavidam montibus aviis
Matrem non sine vano
Aurarum et siluae metu.

Nam seu mobilibus vepris inhorruit
Ad ventos foliis, seu virides rubum
Dimovere lacertae,
Et corde et genibus tremit.

Atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor:
Tandem desine matrem
Tempestiva sequi viro.

XXIV.

A DIRGE FOR QUINTILIUS.

1. Outline of the Poem :

a) 'Tis meet to indulge our sorrow for our lost Quintilius, 1–4 ;
b) Is he, then, really gone, he who had no peer in honor, in loyalty, and truth ? 5–8 ;
c) Dear he was to many, yet dearest to thee, O Virgil, 9, 10 ;
d) In vain dost thou pray for his return to earth ; wert thou to play the lyre of Orpheus more sweetly than the bard himself, thou couldst not bring back the dead to life, 11–18 ;
e) 'Tis hard to bear ; yet suffering softens pain, 19, 20.

2. Time : 24 B.C.

3. Metre : Third Asclepiadean. Introd. § 47.

Quis desiderio sit pudor aut modus
Tam cari capitis ? Praecipe lugubris
Cantus, Melpomene, cui liquidam pater
Vocem cum cithara dedit.

Ergo Quintilium perpetuos sopor
Urget ? Cui Pudor et Iustitiae soror,
Incorrupta Fides, nudaque Veritas
Quando ullum inveniet parem ?

Multis ille bonis flebilis occidit,
Nulli flebilior quam tibi, Vergili.
Tu frustra pius heu non ita creditum
Poscis Quintilium deos.

Quid, si Threicio blandius Orpheo
Auditam moderere arboribus fidem ?
Num vanae redeat sanguis imagini,
Quam virga semel horrida,

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi?
Durum: sed levius fit patientia,
Quicquid corrigere est nefas.

XXV.

LYDIA, THY CHARMS ARE PAST.

1. **Outline of the Poem:**
   a) Admirers come less often, and thou hearest their plaints less frequently than of old, 1–8;
   b) Thou in turn shalt pine for them, complaining that they prefer youth's freshness to withered age, 9–20.
2. **Time:** Uncertain; not after 23 B.C.
3. **Metre:** Sapphic and Adonic. Introd. § 44.

Parcius iunctas quatiunt fenestras
Ictibus crebris iuvenes protervi,
Nec tibi somnos adimunt, amatque
Ianua limen,

Quae prius multum facilis movebat
Cardines. Audis minus et minus iam:
'Me tuo longas pereunte noctes,
Lydia, dormis?'

Invicem moechos anus arrogantis
Flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,

Cum tibi flagrans amor et libido,
Quae solet matres furiare equorum,
Saeviet circa iecur ulcerosum,
Non sine questu,

Laeta quod pubes hedera virenti
Gaudeat pulla magis atque myrto,
Aridas frondes Hiemis sodali
Dedicet Euro.

XXVI.

IMMORTALIZE LAMIA, YE MUSES.

1. Outline of the Poem:

a) The Muse's favor bids me heed not wars and rumors of wars, 1–6;

b) Rather will I call on thee, O Muse, to aid me in weaving a worthy chaplet in verse to honor my Lamia, 6–12.

2. Time: 30 B.C.

3. Metre: Alcaic. Introd. § 43.

Musis amicus tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis, quis sub Arcto
Rex gelidae metuatur orae,

Quid Tiridāten terreat, unice
Securus. O quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,

Pimplei dulcis. Nil sine te mei
Prosunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro
Teque tuasque decet sorores.

XXVII.

LET MODERATION REIGN!

1. Outline of the Poem:

a) Away with strife and quarrels from the festal board! 1–8;
b) I'll drain my bumper of stout Falernian on one condition only: Let Megylla's brother confide to my trusty ear the object of his affections. — Ah, luckless wight, worthy of a better maiden, I fear thy case is hopeless, 9–24.

2. Time: Uncertain; before 23 B.C.

3. Metre: Alcaic. Introd. § 43.

The poem is apparently an imitation of an ode of Anacreon, part of which is preserved.

Natis in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

Vino et lucernis Medus acinaces
Immane quantum discrepat: impium
Lenite clamorem, sodales,
Et cubito remanete presso.

Voltis severi me quoque sumere
Partem Falerni? Dicat Opuntiae
Frater Megyllae, quo beatus
Volnere, qua pereat sagitta.

Cessat voluntas? Non alia bibam
Mercede. Quae te cumque domat Venus,
Non erubescendis adurit
Ignibus ingenuoque semper

Amore peccas. Quicquid habes, age,
Depone tutis auribus. — A miser,
Quanta laboras in Charybdi,
Digne puer meliore flamma!

Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
Vix inligatum te triformi
Pegasus expediet Chimaera.

XXVIII., 1.

DEATH THE DOOM OF ALL.

1. Outline of the Poem:

a) Thou, Archytas, art now confined by a small mound of earth, and it avails thee naught to have explored in life the realms of space, and to have measured the earth and sea, 1–6;

b) So all the great have passed away, — Pelops and Tithonus, Minos and Pythagoras; Death's path must be trodden by us all, 7–20.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Alcmanic Strophe. Introd. § 52.

In the Mss., and in most editions of Horace, this ode appears as a part of the following, but it is practically impossible to interpret the two as constituting a single poem.

Te maris et terrae numeroque carentis harenae
Mensorem cohibent, Archȳta,
Pulveris exigui prope litus parva Matinum
Munera, nec quicquam tibi prodest

Aërias temptasse domos animoque rotundum
Percurrisse polum morituro.
Occidit et Pelopis genitor, conviva deorum,
Tithōnusque remotus in auras

Et Iovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco
Demissum, quamvis clipeo Troiana refixo
Tempora testatus nihil ultra

Nervos atque cutem morti concesserat atrae,
Iudice te non sordidus auctor
Naturae verique. Sed omnis una manet nox,
Et calcanda semel via leti.

Dant alios Furiae torvo spectacula Marti,
Exitio est avidum mare nautis;
Mixta senum ac iuvenum densentur funera, nullum
Saeva caput Proserpina fugit.

XXVIII., 2.

A PETITION FOR SEPULTURE.

1. Outline of the Poem:

a) I am another victim of the Adriatic wave; but do thou, O mariner, cast a bit of sand upon my unburied head, 1–5;

b) So may all blessings be showered upon thee by Jove and Neptune! Neglect not the duty! Three handfuls of sand suffice, 5–16.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Alcmanic Strophe. Introd. § 52.

In the Mss., and in most editions of Horace, this ode appears as a part of the preceding, but it is practically impossible to interpret the two as constituting a single poem.

Me quoque devexi rapidus comes Orīonis
Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus harenae
Ossibus et capiti inhumato

Particulam dare: sic, quodcumque minabitur Eurus
Fluctibus Hesperiis, Venusinae
Plectantur silvae te sospite, multaque merces,
Unde potest, tibi defluat aequo

Ab Iove Neptunoque sacri custode Tarenti.
Neclegis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
Debita iura vicesque superbae

Te maneant ipsum: precibus non linquar inultis,
Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
Iniecto ter pulvere curras.

XXIX.

THE SCHOLAR TURNED ADVENTURER.

1. Outline of the Poem:

a) Can it be, Iccius, that in eagerness for wealth you are preparing to join the expedition against Arabia, with the possibility of later enterprises against the Parthians? 1–5;

b) I picture your successes in my mind; maids and youths of high degree shall be your booty, 5–10;

c) Nothing is impossible. Even rivers may be expected to flow up hill, when a man of your fair promise changes philosophy for coat of mail, 10–16.

2. Time: 27 B.C.

3. Metre: Alcaic. Introd. § 43.

The expedition alluded to in the ode was that of Aelius Gallus, prefect of Egypt. Egypt had been subdued in 29 B.C., and ever since that time the fabulous wealth of Arabia had offered an alluring and apparently easy field for Roman conquest. A pestilence, however, broke out among Gallus's troops, and the undertaking ended in failure.

Icci, beatis nunc Arabum invides
Gazis et acrem militiam paras
Non ante devictis Sabaeae
Regibus, horribilique Medo

Nectis catenas? Quae tibi virginum
Sponso necato barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus et Tiberim reverti,

Cum tu coëmptos undique nobilis
Libros Panaeti, Socraticam et domum
Mutare loricis Hiberis,
Pollicitus meliora, tendis?

XXX.

INVOCATION TO VENUS.

1. **Outline of the Poem**: Come, Venus, to Glycera's chapel; and with thee come Cupid, the Graces, the nymphs, Youth, and Mercury

2. **Time**: Uncertain; not after 23 B.C.

3. **Metre**: Sapphic and Adonic. Introd. § 44.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron et vocantis
Ture te multo Glycĕrae decoram
Transfer in aedem.

Fervidus tecum puer et solutis
Gratiae zonis properentque nymphae
Et parum comis sine te Iuventas
Mercuriusque.

XXXI.

THE POET'S PRAYER.

1. Occasion of the Poem: In the year 28 B.C. (October 24) Augustus dedicated to Apollo the splendid temple which had been eight years in process of building. The structure was one of the most magnificent Rome had ever known. Its pillars were of solid marble, and the interior was lavishly decorated with the most costly works of art. Connected with the temple were two libraries, one of Greek books, the other of Latin. Doubtless this evidence of Augustus's interest in the literary life of Rome heightened Horace's interest in the auspicious occasion.

2. Outline of the Poem:

a) What wish do I cherish as I pour new wine at the dedication of Apollo's shrine? Not herds, nor gold, nor ivory, nor lands, nor costly wines, 1–15;

b) My simple fare is of olives, endive, and wholesome mallows; and my prayer to the god begs only for health of body and of mind, contentment with what Fortune gives, and an old age of honor and of song, 15–20.

3. Time: October, 28 B.C.

4. Metre: Alcaic. Introd. § 43.

Quid dedicatum poscit Apollinem
Vates? Quid orat, de patera novum
Fundens liquorem? Non opimae
Sardiniae segetes feraces,

Non aestuosae grata Calabriae
Armenta, non aurum aut ebur Indicum,
Non rura, quae Liris quieta
Mordet aqua taciturnus amnis.

Premant Calena falce quibus dedit
Fortuna vitem, dives ut aureis
Mercator exsiccet culillis
Vina Syra reparata merce,

Dis carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascunt olivae,
Me cichorea levesque malvae.

Frui paratis et valido mihi,
Latoe, dones et, precor, integra
Cum mente, nec turpem senectam
Degere nec cithara carentem.

XXXII.

INVOCATION TO THE LYRE.

1. Outline of the Poem: I am asked for a song. Lend me thy aid to sing a genuine Roman lay that shall be immortal, thou, O lyre, first tuned by Alcaeus, who, in storm and stress, was ever faithful to the Muse. Do thou, glory of Apollo and honored of Jove, lend me thy aid whenever I invoke thee duly.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Poscimur. Siquid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et pluris, age dic Latinum,
Barbite, carmen,

Lesbio primum modulate civi,
Qui ferox bello tamen inter arma,
Sive iactatam religarat udo
Litore navim,

Liberum et Musas Veneremque et illi
Semper haerentem puerum canebat,
Et Lycum nigris oculis nigroque
Crine decorum.

O decus Phoebi et dapibus supremi
Grata testudo Iovis, o laborum
Dulce lenimen medicumque, salve
Rite vocanti!

XXXIII.

THE FAITHLESS FAIR.

1. Outline of the Poem:

a) Grieve not o'ermuch, Tibullus, over the faithless Glycĕra, 1–4;
b) So is it ever; Lycoris yearns for Cyrus, Cyrus for Pholoë, yet Pholoë shuns his suit. Venus in cruel sport delights to bring to her yoke ill-mated hearts, 5–12;
c) I, too, have known this fate. Despite the allurements of a worthier love, the shrewish Myrtale has held me fast in her fetters, 13–16.

2. Time: Uncertain; before 23 B.C.

3. Metre: Third Asclepiadean. Introd. § 47.

Albi, ne doleas plus nimio memor
Immitis Glycĕrae neu miserabilis
Decantes elegos, cur tibi iunior
Laesa praeniteat fide.

Insignem tenui fronte Lycōrida
Cyri torret amor, Cyrus in asperam
Declinat Pholoën: sed prius Apulis
Iungentur capreae lupis,

Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet imparis
Formas atque animos sub iuga aënea
Saevo mittere cum ioco.

Ipsum me melior cum peteret Venus
Grata detinuit compede Myrtale
Libertina, fretis acrior Hadriae
Curvantis Calabros sinus.

XXXIV.

THE POET'S CONVERSION FROM ERROR.

1. Outline of the Poem:

a) I am compelled to renounce my former errors of belief and to make sail for a new haven, 1–5;

b) The cause: Jove recently hurled his thunderbolts with a mighty crash through the clear sky, 5–12;

c) The god *has* power; he can abase the high and exalt the lowly; from one man he swiftly takes away the crown, to bestow it on another, 12–16.

2. Time: Probably between 29 and 25 B.C.

3. Metre: Alcaic. Introd. § 43.

Parcus deorum cultor et infrequens,
Insanientis dum sapientiae
Consultus erro, nunc retrorsum
Vela dare atque iterare cursus

Cogor relictos: namque Diespiter,
Igni corusco nubila dividens
Plerumque, per purum tonantis
Egit equos volucremque currum;

Quo bruta tellus et vaga flumina
Quo Styx et invisi horrida Taenari
Sedes Atlanteusque finis
Concutitur. Valet ima summis

Mutare et insignem attenuat deus,
Obscura promens; hinc apicem rapax
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

XXXV.

TO FORTUNA.

1. Occasion of the Poem: In the year 27 B.C. Augustus began preparations for two expeditions, one against the Britons, the other under Aelius Gallus against Arabia Felix (see i. 29). The poet invokes the protection of the goddess Fortuna for both undertakings. Inasmuch as the *Fortuna Antias*, who is here addressed, was sometimes consulted for oracular deliverances, it is possible that Augustus had consulted her with reference to one or both of these two enterprises, and that this circumstance was the immediate cause of the ode.

2. Outline of the Poem:

a) O goddess, that art omnipotent to determine the affairs of men, all acknowledge thy might, all court, all fear, 1–16;

b) Thy attendant is Necessity, with her emblems of power; Hope and rare Faith, too, cherish thee, when in hostile mood thou bringest trouble upon the great, and when others, alas, prove faithless, 17–28;

c) Preserve, O goddess, our Caesar, who is setting forth against the Britons, and the soldiers who are departing for Arabia and Parthia, 29–32;

d) Forgive our past iniquity, and guide our weapons against the foe, 33–40.

3. Time: 27 B.C.

4. Metre: Alcaic. Introd. § 43.

O diva, gratum quae regis Antium,
Praesens vel imo tollere de gradu
Mortale corpus vel superbos
Vertere funeribus triumphos,

Te pauper ambit sollicita prece
Ruris colonus, te dominam aequoris,
Quicumque Bithyna lacessit
Carpathium pelagus carina,

Te Dacus asper, te profugi Scythae
Urbesque gentesque et Latium ferox
Regumque matres barbarorum et
Purpurei metuont tyranni,

Iniurioso ne pede proruas
Stantem columnam, neu populus frequens
Ad arma cessantis, ad arma
Concitet imperiumque frangat.

Te semper antit saeva Necessitas,
Clavos trabalis et cuneos manu
Gestans aëna, nec severus
Uncus abest liquidumque plumbum.

Te Spes et albo rara Fides colit
Velata panno, nec comitem abnegat,
Utcumque mutata potentis
Veste domos inimica linquis.

At volgus infidum et meretrix retro
Periura cedit, diffugiunt cadis
Cum faece siccatis amici,
Ferre iugum pariter dolosi.

Serves iturum Caesarem in ultimos
Orbis Britannos et iuvenum recens
Examen, Eois timendum
Partibus Oceanoque rubro.

Eheu, cicatricum et sceleris pudet
Fratrumque. Quid nos dura refugimus
Aetas? Quid intactum nefasti
Liquimus? Unde manum iuventus

Metu deorum continuit? Quibus
Pepercit aris? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum!

XXXVI.

A JOYFUL RETURN.

1. Outline of the Poem:

a) Let us make sacrifice in celebration of Numida's safe return. Dear is he to many, yet dearest of all to Lamia, his old schoolmate and friend, 1–9;

b) A white mark to commemorate the day, and let indulgence in wine and the dance know no bound; let roses, parsley, and lilies grace our banquet; let even Bassus drink generously to-day and not be outdone by Damalis, the fair, 10–20.

2. Time: Possibly 24 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

Et ture et fidibus iuvat
  Placare et vituli sanguine debito
Custodes Numidae deos,
  Qui nunc Hesperia sospes ab ultima

Caris multa sodalibus,
  Nulli plura tamen dividit oscula
Quam dulci Lamiae, memor
  Actae non alio rege puertiae

Mutataeque simul togae.
  Cressa ne careat pulchra dies nota,
Neu promptae modus amphorae,
  Neu morem in Salium sit requies pedum,

Neu multi Damalis meri
  Bassum Threicia vincat amystide.
Neu desint epulis rosae
  Neu vivax apium neu breve lilium;

Omnes in Damalin putris
Deponent oculos, nec Damalis novo
Divelletur adultero,
Lascivis hederis ambitiosior.

XXXVII.

THE FALL OF CLEOPATRA.

1. Occasion of the Poem: In September of 31 B.C. Augustus had defeated at Actium the fleets of Antony and Cleopatra. Although this success almost completely annihilated the naval resources of Antony and Cleopatra, they still remained masters of formidable land forces. When these were finally defeated and Augustus entered Alexandria in August of 30 B.C., Antony and Cleopatra both committed suicide. Thus was removed what at one time had constituted a serious menace to the welfare of Rome, and Horace gives voice to the sentiments of his countrymen in the following stirring ode.

2. Outline of the Poem:

a) Now is the time for drinking and dancing, now for offering to the gods our grateful thanksgiving; an earlier day had been premature, so long as a foreign queen was planning ruin against our Roman temples, 1–12;

b) But her crushing defeat at Actium sobered her wild dreams of conquest, and fear of Caesar drove her in terror over the sea, 12–21;

c) Yet her death was heroic; she showed no fear, and boldly took the serpent to her bosom, too proud to deign to grace the triumph of her conqueror, 21–32.

3. Time: September, 30 B.C.

4. Metre: Alcaic. Introd. § 43.

Nunc est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
Ornare pulvinar deorum
Tempus erat dapibus, sodales.

Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
Regina dementis ruinas,
Funus et imperio parabat

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
Sperare fortunaque dulci
Ebria. Sed minuit furorem

Vix una sospes navis ab ignibus,
Mentemque lymphatam Mareotico
Redegit in veros timores
Caesar, ab Italia volantem

Remis adurgens, accipiter velut
Mollis columbas aut leporem citus
Venator in campis nivalis
Haemoniae, daret ut catenis

Fatale monstrum. Quae generosius
Perire quaerens nec muliebriter
Expavit ensem nec latentis
Classe cita reparavit oras.

Ausa et iacentem visere regiam
Voltu sereno, fortis et asperas
Tractare serpentes, ut atrum
Corpore combiberet venenum,

Deliberata morte ferocior;
Saevis Liburnis scilicet invidens
Privata deduci superbo
Non humilis mulier triumpho.

XXXVIII.

AWAY WITH ORIENTAL LUXURY!

1. Outline of the Poem: Away with oriental luxury! Bring hither no linden garlands nor wreaths of late-blooming roses. Chaplets of simple myrtle are enough, alike for master and for man.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Persicos odi, puer, apparatus,
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil adlabores
Sedulus, cura: neque te ministrum
Dedecet myrtus neque me sub arta
Vite bibentem.

CARMINUM

LIBER ALTER.

I.

TO POLLIO WRITING A HISTORY OF THE CIVIL WARS.

1. Outline of the Poem:

a) Thou art chronicling the details of the civil commotions that began with the first Triumvirs, — a task full of danger and hazard, 1–8;

b) But withdraw not thy energies for long from the tragic muse, O Pollio, famed at the bar, in council, and in the field, 9–16;

c) In imagination already I seem to see the martial deeds described in thy story; I hear the sound of trumpets and clarions, the clash of arms and behold the flight of horses, — great leaders, too, begrimed with the dust of battle, and all the world at Caesar's feet save dauntless Cato, 17–24;

d) Well may our civil strife be regarded as satisfaction to Jugurtha's shade. What field, or stream, or sea has not been stained with Roman blood? 25–36;

e) But a truce to such dismal themes! Assume, O Muse, a lighter mood! 37–40.

2. Time: Uncertain; probably before Actium (31 B.C.).

3. Metre: Alcaic. Introd. § 43.

Motum ex Metello consule civicum
Bellique causas et vitia et modos
Ludumque Fortunae gravisque
Principum amicitias et arma

Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,
Tractas et incedis per ignes
Suppositos cineri doloso.

Paulum severae Musa tragoediae
Desit theatris: mox, ubi publicas
Res ordinaris, grande munus
Cecropio repetes coturno,

Insigne maestis praesidium reis
Et consulenti, Pollio, curiae,
Cui laurus aeternos honores
Delmatico peperit triumpho.

Iam nunc minaci murmure cornuum
Perstringis auris, iam litui strepunt,
Iam fulgor armorum fugacis
Terret equos equitumque voltus.

Audire magnos iam videor duces,
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Praeter atrocem animum Catonis.

Iuno et, deorum quisquis amicior
Afris inulta cesserat impotens
Tellure, victorum nepotes
Rettulit inferias Iugurthae.

Quis non Latino sanguine pinguior
Campus sepulcris impia proelia
Testatur auditumque Medis
Hesperiae sonitum ruinae?

Qui gurges aut quae flumina lugubris
Ignara belli? Quod mare Dauniae
Non decoloravere caedes?
Quae caret ora cruore nostro?

Sed ne relictis, Musa, procax iocis
Ceae retractes munera neniae,
Mecum Dionaeo sub antro
Quaere modos leviore plectro.

II.

MONEY, — ITS USE AND ABUSE.

1. Outline of the Poem:

a) Money, Sallust, is of no worth, unless it be put to wise uses; imitate the example of generous Proculeius, 1–8;

b) To subdue one's own desire for more is better than the widest dominion of the world; resist the passion, lest it become a dire disease increasing by indulgence, 9–16;

c) 'Tis not the mighty potentate that is really happy; rather he who can gaze upon vast treasure without envy, 17–24.

2. Time: 25 B.C., or soon after.

3. Metre: Sapphic and Adonic. Introd. § 44.

The ode is an embodiment of the Stoic doctrine often emphasized by Horace, that the wise man (the ideal *sapiens* of the Stoics) alone is happy and worthy.

Nullus argento color est avaris
Abdito terris, inimice lamnae
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius aevo,
Notus in fratres animi paterni:
Illum aget pinna metuente solvi
Fama superstes.

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus iungas et uterque Poenus
Serviat uni.

Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis et aquosus albo
Corpore languor.

Redditum Cyri solio Phraāten
Dissidens plebi numero beatorum
Eximit Virtus populumque falsis
Dedocet uti

Vocibus, regnum et diadema tutum
Deferens uni propriamque laurum,
Quisquis ingentis oculo inretorto
Spectat acervos.

III.

'CARPE DIEM.'

1. Outline of the Poem:

a) Be courageous in adversity, modest in prosperity, 1–8;
b) Nature's charms are for man to enjoy; let us seek them while we may, 9–16;
c) Be we rich or poor, high or low, our days on earth are numbered, 17–28.

2. Time: Probably between 29 and 23 B.C.

3. Metre: Alcaic. Introd. § 43.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,

Seu maestus omni tempore vixeris,
Seu te in remoto gramine per dies
  Festos reclinatum bearis
    Interiore nota Falerni.

Quo pinus ingens albaque populus
Umbram hospitalem consociare amant
  Ramis? Quid obliquo laborat
    Lympha fugax trepidare rivo?

Huc vina et unguenta et nimium brevis
Flores amoenae ferre iube rosae,
  Dum res et aetas et sororum
    Fila trium patiuntur atra.

Cedes coëmptis saltibus et domo
Villaque, flavos quam Tiberis lavit,
  Cedes, et exstructis in altum
    Divitiis potietur heres.

Divesne, prisco natus ab Inacho,
Nil interest an pauper et infima
  De gente sub divo moreris;
    Victima nil miserantis Orci.

Omnes eodem cogimur, omnium
Versatur urna serius ocius
  Sors exitura et nos in aeternum
    Exsilium impositura cumbae.

IV.

ON XANTHIAS'S LOVE FOR A SLAVE-GIRL.

1. Outline of the Poem:

a) Be not ashamed, O Xanthias, of thy love for a slave-maiden; thou'rt not the first to cherish such a passion, 1–12;
b) Doubtless she comes of a noble ancestry; her beauty, her devotion, her dignity, all betoken this, 13–20;
c) Suspect me not; I praise her charms from no unworthy motive, 21–24.

2. Time: 25 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu. Prius insolentem
Serva Brisēis niveo colore
  Movit Achillem;

Movit Aiacem Telamone natum
Forma captivae dominum Tecmessae;
Arsit Atrides medio in triumpho
  Virgine rapta,

Barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
Tradidit fessis leviora tolli
  Pergama Grais.

Nescias an te generum beati
Phyllidis flavae decorent parentes:
Regium certe genus, et penatis
  Maeret iniquos.

Crede non illam tibi de scelesta
Plebe dilectam neque sic fidelem,
Sic lucro aversam potuisse nasci
Matre pudenda.

Bracchia et voltum teretisque suras
Integer laudo; fuge suspicari,
Cuius octavom trepidavit aetas
Claudere lustrum.

V.

NOT YET!

1. Outline of the Poem:

a) The maid thou lovest is still too young to return thy passion, 1–10;

b) Soon 'twill be otherwise; she shall seek thee of her own accord, 10–16;

c) None shalt thou cherish more than her, 17–24.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Alcaic. Introd. § 43.

Nondum subacta ferre iugum valet
Cervice, nondum munia comparis
Aequare nec tauri ruentis
In venerem tolerare pondus.

Circa virentis est animus tuae
Campos iuvencae, nunc fluviis gravem
Solantis aestum, nunc in udo
Ludere cum vitulis salicto

Praegestientis. Tolle cupidinem
Immitis uvae: iam tibi lividos
Distinguet autumnus racemos
Purpureo varius colore.

Iam te sequetur (currit enim ferox
Aetas, et illi, quos tibi dempserit,
Apponet annos), iam proterva
Fronte petet Lalage maritum,

Dilecta, quantum non Pholoë fugax,
Non Chloris, albo sic umero nitens,
Ut pura nocturno renidet
Luna mari Cnidiusve Gyges,

Quem si puellarum insereres choro,
Mire sagacis falleret hospites
Discrimen obscurum solutis
Crinibus ambiguoque voltu.

VI.

FAIREST OF ALL IS TIBUR. YET TARENTUM, TOO, IS FAIR.

1. Outline of the Poem:

a) Be Tibur the haven of my old age, 1–8;
b) If the Fates keep me from there, I'll seek salubrious Tarentum, with its honey, oil, and wine, 9–20;
c) Tarentum invites us both, Septimius; there shall my ashes rest, 21–24.

2. Time: 25–23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Septimi, Gadis aditure mecum et
Cantabrum indoctum iuga ferre nostra et
Barbaras Syrtis, ubi Maura semper
Aestuat unda,

Tibur Argeo positum colono
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque.

Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalantho.

Ille terrarum mihi praeter omnis
Angulus ridet, ubi non Hymetto
Mella decedunt viridique certat
Baca Venāfro;

Ver ubi longum tepidasque praebet
Iuppiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.

Ille te mecum locus et beatae
Postulant arces; ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

VII.

A JOYFUL RETURN.

1. Outline of the Poem:

a) Greetings on thy return, O Pompey, old comrade in pleasure and in arms, 1–12;
b) Since Philippi's day our ways have lain apart, 13–16;
c) Now, then, give thanks to Jove; fill up the cup; let us have perfumes, garlands, a master of the feast, and let our joy know no restraint, 17–28.

2. Time: 29 B.C.

3. Metre: Alcaic. Introd. § 43.

O saepe mecum tempus in ultimum
Deducte Bruto militiae duce,
Quis te redonavit Quiritem
Dis patriis Italoque caelo,

Pompei, meorum prime sodalium,
Cum quo morantem saepe diem mero
Fregi, coronatus nitentis
Malobathro Syrio capillos?

Tecum Philippos et celerem fugam
Sensi relicta non bene parmula,
Cum fracta virtus et minaces
Turpe solum tetigere mento.

Sed me per hostis Mercurius celer
Denso paventem sustulit aëre;
Te rursus in bellum resorbens
Unda fretis tulit aestuosis.

Ergo obligatam redde Iovi dapem,
Longaque fessum militia latus
Depone sub lauru mea nec
Parce cadis tibi destinatis.

Oblivioso levia Massico
Ciboria exple, funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas

Curatve myrto? Quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

VIII.

THE BALEFUL CHARMS OF BARINE.

1. Outline of the Poem:

a) Faithless art thou, Barine; yet not less fair than faithless, 1–8;

b) Thou profitest by violating the most solemn pledges; Venus, too, and the nymphs, and Cupid lend thee encouragement, 9–16;

c) Not only dost thou hold the slaves thou hast, but the new generation growing up seems doomed to yield to thy enchantments, 17–24.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Ulla si iuris tibi peierati
Poena, Barīne, nocuisset umquam,
Dente si nigro fieres vel uno
Turpior ungui,

Crederem. Sed tu simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo iuvenumque prodis
Publica cura.

Expedit matris cineres opertos
Fallere et toto taciturna noctis
Signa cum caelo gelidaque divos
Morte carentis.

Ridet hoc, inquam, Venus ipsa; rident
Simplices Nymphae ferus et Cupido,
Semper ardentis acuens sagittas
Cote cruenta.

Adde quod pubes tibi crescit omnis,
Servitus crescit nova, nec priores
Impiae tectum dominae relinquont,
Saepe minati.

Te suis matres metuont iuvencis,
Te senes parci miseraeque, nuper
Virgines, nuptae, tua ne retardet
Aura maritos.

IX.

A TRUCE TO SORROW, VALGIUS!

1. Outline of the Poem:

a) Nature's phases, Valgius, are not always those of gloom, 1–8;
b) Yet thou art ever sorrowful, 9–12;
c) Others have found consolation in their bereavement, 13–17;
d) Cease thy laments, therefore; let us sing the glories of great Caesar, 17–24.

2. Time: Probably 24 B.C.

3. Metre: Alcaic. Introd. § 43.

Non semper imbres nubibus hispidos
Manant in agros aut mare Caspium
Vexant inaequales procellae
Usque nec Armeniis in oris,

Amice Valgi, stat glacies iners
Menses per omnis, aut Aquilonibus
Querqueta Gargāni laborant
Et foliis viduantur orni:

Tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero
Surgente decedunt amores
Nec rapidum fugiente solem.

At non ter aevo functus amabilem
Ploravit omnis Antilochum senex
Annos, nec impubem parentes
Troilon aut Phrygiae sorores

Flevere semper. Desine mollium
Tandem querellarum, et potius nova
Cantemus Augusti tropaea
Caesaris, et rigidum Niphāten

Medumque flumen gentibus additum
Victis minores volvere vertices,
Intraque praescriptum Gelōnos
Exiguis equitare campis.

X.

PRAISE OF 'THE GOLDEN MEAN.'

1. Outline of the Poem:

a) Not too far out to sea, Licinius, nor yet too near the shore; so let thy dwelling be neither a hovel nor a palace, 1–8;

b) The loftier thy aspirations, the greater the possible disaster, 9–12;

c) Be on thy guard in prosperity; in adversity cherish hope. Nature is not ever sad; nor the gods always hostile, 13–24.

2. Time: Before 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Rectius vives, Licini, neque altum
Semper urgendo neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquom.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.

Saepius ventis agitatur ingens
Pinus et celsae graviore casu
Decidunt turres feriuntque summos
Fulgura montis.

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informis hiemes reducit
Iuppiter; idem

Summovet. Non, si male nunc, et olim
Sic erit: quondam cithara tacentem
Suscitat Musam neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare: sapienter idem
Contrahes vento nimium secundo
Turgida vela.

XI.

'CARPE DIEM.'

1. Outline of the Poem:

a) Away with all useless worry, Hirpinus: youth and beauty are gliding swiftly by; nothing endures, 1–12;

b) Rather under plane and pine let us have garlands and perfumes, wine and music, 13–24.

2. Time: Somewhere between 26 and 24 B.C.

3. Metre: Alcaic. Introd. § 43.

Quid bellicosus Cantaber et Scythes,
Hirpīne Quincti, cogitet Hadria
Divisus obiecto, remittas
Quaerere, nec trepides in usum

Poscentis aevi pauca: fugit retro
Levis iuventas et decor, arida
Pellente lascivos amores
Canitie facilemque somnum.

Non semper idem floribus est honor
Vernis, neque uno luna rubens nitet
Voltu: quid aeternis minorem
Consiliis animum fatigas?

Cur non sub alta vel platano vel hac
Pinu iacentes sic temere et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Euhius
Curas edacis. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte lympha?

Quis devium scortum eliciet domo
Lyden? Eburna, dic age, cum lyra
Maturet, incomptam Lacaenae
More comam religata nodo!

XII.

THE CHARMS OF TERENTIA.

1. Occasion of the Ode: In the year 29 B.C., Augustus celebrated a triple triumph commemorative of his victories at Actium, in Egypt, and in Pannonia. Maecenas seems at that time to have called upon Horace to commemorate these achievements in lyric verse, a task which the poet declined on the ground that history was ill suited to the lyric Muse. As compensation for his refusal, however, he describes the charms of Maecenas's wife Terentia, here designated by the pseudonym *Licymnia*.

2. Outline of the Poem:

a) No one would choose lyric poetry to describe events of history or of mythologic legend, 1–8;

b) Let prose be the vehicle of celebrating Augustus's glory, and do thou, not I, Maecenas, essay the task, 9–12;

c) As for me, let me rather sing the praises of thy consort Licymnia, her lustrous eyes, her true heart, and her winsome ways, 13–28.

3. Time: Between 29 and 24 B.C.

4. Metre: Third Asclepiadean. Introd. § 47.

Nolis longa ferae bella Numantiae
Nec durum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
Aptari citharae modis,

Nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris iuvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
Dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
Regum colla minacium.

Me dulcis dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentis oculos et bene mutuis
Fidum pectus amoribus;

Quam nec ferre pedem dedecuit choris
Nec certare ioco nec dare bracchia
Ludentem nitidis virginibus sacro
Dianae celebris die.

Num tu quae tenuit dives Achaemenes
Aut pinguis Phrygiae Mygdonias opes
Permutare velis crine Licymniae,
Plenas aut Arabum domos,

Cum flagrantia detorquet ad oscula
Cervicem, aut facili saevitia negat,
Quae poscente magis gaudeat eripi,
Interdum rapere occupat?

XIII.

A NARROW ESCAPE.

1. Occasion of the Poem: On the 1st of March, 30 B.C., Horace had narrowly escaped death by the fall of a tree on his Sabine estate.

2. Outline of the Poem:

a) 'Twas on an ill-omened day that thou wast planted, O tree; and with a sacrilegious hand wast thou reared, 1–12;
b) Man never realizes the unseen dangers that threaten from every side, 13–20;
c) How narrowly did I escape passing to the realms of Proserpine, where Sappho and Alcaeus charm the shades with the music of their lyres, 21–40.

3. Time: Probably 30 B.C.

4. Metre: Alcaic. Introd. § 43.

The ode falls into two distinct parts, the first on the uncertainty of human existence, the second on the glory of poetry.

Ille et nefasto te posuit die,
Quicumque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem opprobriumque pagi.

Illum et parentis crediderim sui
Fregisse cervicem et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colcha

Et quicquid usquam concipitur nefas
Tractavit, agro qui statuit meo
Te, triste lignum, te caducum
In domini caput immerentis.

Quid quisque vitet, numquam homini satis
Cautum est in horas: navita Bosphorum
Poenus perhorrescit neque ultra
Caeca timet aliunde fata;

Miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
Robur; sed improvisa leti
Vis rapuit rapietque gentis.

Quam paene furvae regna Proserpinae
Et iudicantem vidimus Aeacum
Sedesque discriptas piorum et
Aeoliis fidibus querentem

Sappho puellis de popularibus
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli.

Utrumque sacro digna silentio
Mirantur umbrae dicere; sed magis
Pugnas et exactos tyrannos
Densum umeris bibit aure volgus.

Quid mirum, ubi illis carminibus stupens
Demittit atras belua centiceps
Auris, et intorti capillis
Eumenidum recreantur angues?

Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono,
Nec curat Orion leones
Aut timidos agitare lyncas.

XIV.

DEATH INEVITABLE.

1. Outline of the Poem:

a) Nothing, Postumus, avails to withstand the approach of death; not goodness, nor sacrifices, nor lofty station, 1–12;

b) In vain do we evade the dangers of this life, — war, shipwreck, and disease; death's dark night is the final doom of all, 13–20;

c) The joys of this life, — lands, homes, family, — are ours only to be renounced, and handed over to worthier successors, 21–28.

2. Time: Uncertain; probably about 30 B.C.

3. Metre: Alcaic. Introd. § 43.

Eheu fugaces, Postume, Postume,
Labuntur anni, nec pietas moram
Rugis et instanti senectae
Adferet indomitaeque morti;

Non, si trecenis, quotquot eunt dies,
Amice, places inlacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicumque terrae munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.

Frustra cruento Marte carebimus
Fractisque rauci fluctibus Hadriae,
Frustra per autumnos nocentem
Corporibus metuemus Austrum:

Visendus ater flumine languido
Cocȳtos errans et Danai genus
Infame damnatusque longi
Sisyphus Aeolides laboris.

Linquenda tellus et domus et placens
Uxor, neque harum, quas colis, arborum
Te praeter invisas cupressos
Ulla brevem dominum sequetur.

Absumet heres Caecuba dignior
Servata centum clavibus et mero
Tinguet pavimentum superbis
Pontificum potiore cenis.

XV.

AGAINST LUXURY.

1. Outline of the Poem:

a) Our princely estates with their fish-ponds bid fair to banish farming from the land; plane-trees, myrtle, and violets threaten to supplant the vine and olive, 1–10;

b) Far different was it in the days of old; then private wealth was small, and simple were men's abodes; but rich was the

state and splendid were the public buildings, 10–20 (*cf.* Cic. *pro Murena* 36. 76, *odit populus Romanus privatam luxuriam, publicam magnificentiam diligit*).

2. Time: Probably 28 B.C.

3. Metre: Alcaic. Introd. § 43.

This poem stands alone among Horace's odes in that it is not addressed to any individual.

Iam pauca aratro iugera regiae
Moles relinquent, undique latius
  Extenta visentur Lucrino
    Stagna lacu, platanusque caelebs

Evincet ulmos; tum violaria et
Myrtus et omnis copia narium
  Spargent olivetis odorem
    Fertilibus domino priori.

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
  Praescriptum et intonsi Catonis
    Auspiciis veterumque norma.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
  Metata privatis opacam
    Porticus excipiebat Arcton,

Nec fortuitum spernere caespitem
Leges sinebant, oppida publico
  Sumptu iubentes et deorum
    Templa novo decorare saxo.

XVI.

CONTENTMENT WITH OUR LOT THE ONLY TRUE HAPPINESS.

1. Outline of the Poem:

a) Peace and happiness, O Grosphus, are the quest of all, 1–6;
b) But these cannot be bought with jewels or with gold; wealth avails not to still the restless tumults of the soul, 7–12;
c) Simple tastes and self-restraint must be the means, not eager striving for more, nor yet roving in foreign lands; let our hearts enjoy the present, meet its ills with resignation, and refuse to borrow care for the future, 13–27;
d) Yet no one can be altogether happy; witness Achilles and Tithonus. Fortune, too, grants to one man what she denies another; to thee she has given lands and kine, horses, and purple; me she has endowed with the glorious gift of song, 27–40.

2. Time: Probably 28 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Otium divos rogat in patenti
Prensus Aegaeo, simul atra nubes
Condidit lunam neque certa fulgent
Sidera nautis;

Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.

Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis et curas laqueata circum
Tecta volantis.

Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum
Nec levis somnos timor aut cupido
Sordidus aufert.

Quid brevi fortes iaculamur aevo
Multa? Quid terras alio calentis
Sole mutamus? Patriae quis exsul
Se quoque fugit?

Scandit aeratas vitiosa navis
Cura nec turmas equitum relinquit,
Ocior cervis et agente nimbos
Ocior Euro.

Laetus in praesens animus quod ultra est
Oderit curare et amara lento
Temperet risu. Nihil est ab omni
Parte beatum.

Abstulit clarum cita mors Achillem,
Longa Tithōnum minuit senectus;
Et mihi forsan, tibi quod negarit,
Porriget hora.

Te greges centum Siculaeque circum
Mugiunt vaccae, tibi tollit hinnitum
Apta quadrigis equa, te bis Afro
Murice tinctae

Vestiunt lanae; mihi parva rura et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
Spernere volgus.

XVII.

DESPAIR NOT, MAECENAS! ONE STAR LINKS OUR DESTINIES.

1. Occasion of the Poem: The ode seems to have been called forth by a serious illness which befell Maecenas in the fall of 30 B.C. and threatened to prove fatal.

2. Outline of the Poem:

a) Think not that thou shalt die before me, Maecenas! Why should I linger after thee? One and the same day shall see us enter on that final journey, nor shall any power of earth or hell tear me from thee, 1–16;

b) Whatever planet guides our destinies, our fates are surely linked together. Thee Jove, me Faunus, saved from destruction, 17–30;

c) And so an offering to the gods in commemoration of their favor! 30–32.

3. Time: 30 B.C.

4. Metre: Alcaic. Introd. § 43.

Cur me querellis exanimas tuis?
Nec dis amicum est nec mihi te prius
Obire, Maecenas, mearum
Grande decus columenque rerum.

A, te meae si partem animae rapit
Maturior vis, quid moror altera,
Nec carus aeque nec superstes
Integer? Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcumque praecedes, supremum
Carpere iter comites parati.

Me nec Chimaerae spiritus igneae
Nec, si resurgat, centimanus Gyas
  Divellet umquam: sic potenti
    Iustitiae placitumque Parcis.

Seu Libra seu me Scorpios adspicit
Formidolosus pars violentior
  Natalis horae seu tyrannus
    Hesperiae Capricornus undae,

Utrumque nostrum incredibili modo
Consentit astrum. Te Iovis impio
  Tutela Saturno refulgens
    Eripuit volucrisque Fati

Tardavit alas, cum populus frequens
Laetum theatris ter crepuit sonum;
  Me truncus inlapsus cerebro
    Sustulerat, nisi Faunus ictum

Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
  Aedemque votivam memento;
    Nos humilem feriemus agnam.

XVIII.

THE VANITY OF RICHES.

1. Outline of the Poem:

a) No glittering splendor of gold and ivory and marble marks my house, 1–8;

b) But loyal devotion to my friends and the inspiration of the muse are mine; these make me content with my little Sabine farm, 9–14;

c) Others, heedless of time's swift passage, think only of rearing splendid palaces, encroaching now on the sea's domain, now on the lands of their helpless tenants, 15–28;

d) Yet Death is the doom of all alike, — of the rich lord no less than the poor peasant, 29–40.

2. Time: Uncertain; probably soon after the gift of the Sabine farm (about 33 B.C.).

3. Metre: Trochaic Strophe. Introd. § 60.

Non ebur neque aureum
Mea renidet in domo lacunar,
Non trabes Hymettiae
Premunt columnas ultima recisas

Africa, neque Attali
Ignotus heres regiam occupavi,
Nec Laconicas mihi
Trahunt honestae purpuras clientae.

At fides et ingeni
Benigna vena est, pauperemque dives
Me petit: nihil supra
Deos lacesso nec potentem amicum

Largiora flagito,
Satis beatus unicis Sabinis.
Truditur dies die,
Novaeque pergunt interire lunae.

Tu secanda marmora
Locas sub ipsum funus et sepulcri
Immemor struis domos,
Marisque Bais obstrepentis urges

Summovere litora,
Parum locuples continente ripa.
Quid quod usque proximos
Revellis agri terminos et ultra

Limites clientium
Salis avarus? Pellitur paternos
In sinu ferens deos
Et uxor et vir sordidosque natos.

Nulla certior tamen
Rapacis Orci fine destinata
Aula divitem manet
Erum. Quid ultra tendis? Aequa tellus

Pauperi recluditur
Regumque pueris, nec satelles Orci
Callidum Promēthea
Revexit auro captus. Hic superbum

Tantalum atque Tantali
Genus coercet, hic levare functum
Pauperem laboribus
Vocatus atque non vocatus audit.

XIX.

BACCHUS, THINE'S THE POWER!

1. Outline of the Poem:

a) My heart still thrills with delight at my recent glimpse of Bacchus amid the rocks teaching the nymphs and satyrs, 1–8;

b) And so I am moved to sing of the votaries of the god and of the wine, the milk, the honey that flow forth at his bidding; of Ariadne, too, his deified consort; of the dire fates of Pentheus and Lycurgus, 9–16;

c) Thy power, O Bacchus, is universal; river and sea, man and god, confess thy might; even Cerberus stood in awe of thee, 17–32.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Alcaic. Introd. § 43.

In its wild enthusiasm this ode suggests that Horace is here imitating some Greek dithyramb.

Bacchum in remotis carmina rupibus
Vidi docentem — credite posteri —
Nymphasque discentis et auris
Capripedum Satyrorum acutas.

Euhoe, recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Laetatur. Euhoe, parce, Liber,
Parce, gravi metuende thyrso.

Fas pervicacis est mihi Thyiadas
Vinique fontem lactis et uberes
Cantare rivos atque truncis
Lapsa cavis iterare mella;

Fas et beatae coniugis additum
Stellis honorem tectaque Penthei
Disiecta non leni ruina
Thracis et exitium Lycurgi.

Tu flectis amnes, tu mare barbarum,
Tu separatis uvidus in iugis
Nodo coerces viperino
Bistonidum sine fraude crinis.

Tu, cum parentis regna per arduom
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala;

Quamquam choreis aptior et iocis
Ludoque dictus non sat idoneus
Pugnae ferebaris; sed idem
Pacis eras mediusque belli.

Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

XX.

THE POET PROPHESIES HIS OWN IMMORTALITY.

1. Outline of the Poem:

a) On mighty pinion I shall mount aloft, soaring above the cities of earth and the envy of men, escaping the Stygian wave, 1–8;
b) Already I feel the plumage of my new form, 9–12;
c) North and south, east and west, shall I fly in my course, 13–20;
d) Therefore refrain from tears and weeping; and rear no tomb in my honor when I seem to be gone, 21–24.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Alcaic. Introd. § 43.

Non usitata nec tenui ferar
Pinna biformis per liquidum aethera
Vates, neque in terris morabor
Longius invidiaque maior

Urbes relinquam. Non ego, pauperum
Sanguis parentum, non ego, quem vocas,
Dilecte Maecenas, obibo
Nec Stygia cohibebor unda.

Iam iam residunt cruribus asperae
Pelles, et album mutor in alitem
Superne, nascunturque leves
Per digitos umerosque plumae.

Iam Daedaleo tutior Icaro
Visam gementis litora Bosphori
Syrtisque Gaetulas canorus
Ales Hyperboreosque campos.

Me Colchus et, qui dissimulat metum
Marsae cohortis, Dacus et ultimi
Noscent Geloni, me peritus
Discet Hiber Rhodanique potor.

Absint inani funere neniae
Luctusque turpes et querimoniae;
Compesce clamorem ac sepulcri
Mitte supervacuos honores.

CARMINUM

LIBER TERTIUS.

THE FIRST SIX ODES.

The first six odes of Book III. form an organic whole. This is clear, not merely from the special lyrical form (Alcaic) in which they all are cast, but more particularly from their content. These six poems all emphasize the cardinal Roman virtues, which had made Rome great in the past, and to which, the poet declares, the rising generation must steadfastly cling to ensure the perpetuation of that greatness for the future. These virtues, in the order of their presentation in the successive odes, are simplicity of living (*frugalitas*), Ode I.; endurance (*patientia*) and fidelity to a trust (*fides*), Ode II.; steadfastness of purpose in a righteous cause (*iustitia atque constantia*), Ode III.; wisdom and deliberation in action (*consilium*), Ode IV.; martial courage (*virtus, fortitudo*), Ode V.; reverence for the gods and righteous doing (*pietas, castitas*), Ode VI. As befits a poet, Horace urges the importance of these fundamental virtues, not by way of systematic treatment or detailed analysis, but rather by a wealth of poetic illustration. The special theme of each ode is nowhere obtruded upon the reader; in some of the odes, indeed, as, for example, the fourth, the central thought is kept carefully in the background, not being suggested till near the close. Nowhere has the poet evinced more art than in the opening odes of this book; with fine instinct he has embodied the advocacy and enforcement of the loftiest ethical ideals in stanzas

which, apart from the high purposes of his teaching, constitute some of the choicest verse he ever wrote.

Whether or not composed at the express solicitation of Augustus, it is clear that these odes were intended to indorse and support the emperor in the social and religious reforms which he had inaugurated for promoting the stability and perpetuity of the Roman state.

I.

FRUGALITAS.

1. Outline of the Poem:

a) Introductory to the series of the six odes, **1–4**;

b) As kings hold sway over their subjects, and as Jove holds sway over kings, so upon all men, despite their differences of outward station, does inexorable Destiny pronounce her decrees, 5–16;

c) Not choice viands nor sound of music can bring sweet sleep, but only contentment with our humble lot and indifference to the blows of Fortune, 17–32;

d) No palace, no galley, however swift, no purple, or wines, or perfumes, can secure us from fear and care; and so why should I exchange my Sabine valley for a palace reared in the splendid fashion of the day? 33–48.

2. Time: Probably about 27 B.C.

3. Metre: Alcaic. Introd. § 43.

'Odi profanum volgus et arceo;
Favete linguis.' Carmina non prius
Audita Musarum sacerdos
Virginibus puerisque canto.

Regum timendorum in proprios greges,
Reges in ipsos imperium est Iovis,
Clari Giganteo triumpho,
Cuncta supercilio moventis.

Est ut viro vir latius ordinet
Arbusta sulcis, hic generosior
  Descendat in Campum petitor,
    Moribus hic meliorque fama

Contendat, illi turba clientium
Sit maior; aequa lege Necessitas
  Sortitur insignis et imos;
    Omne capax movet urna nomen.

Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
  Dulcem elaborabunt saporem,
    Non avium citharaeque cantus

Somnum reducent. Somnus agrestium
Lenis virorum non humilis domos
  Fastidit umbrosamque ripam,
    Non zephyris agitata Tempe.

Desiderantem quod satis est neque
Tumultuosum sollicitat mare
  Nec saevos Arctūri cadentis
    Impetus aut orientis Haedi,

Non verberatae grandine vineae
Fundusque mendax, arbore nunc aquas
  Culpante, nunc torrentia agros
    Sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
Iactis in altum molibus: huc frequens
  Caementa demittit redemptor
    Cum famulis dominusque terrae

Fastidiosus. Sed Timor et Minae
Scandunt eodem quo dominus, neque
Decedit aerata triremi et
Post equitem sedet atra Cura.

Quodsi dolentem nec Phrygius lapis
Nec purpurarum sidere clarior
Delenit usus nec Falerna
Vitis Achaemeniumque costum:

Cur invidendis postibus et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabina
Divitias operosiores?

II.

PATIENTIA, VIRTUS, FIDES.

1. Outline of the Poem:

a) Let our young soldiers learn to endure with patience the privations of the field, and may they prove a terror to our foes; for sweet and glorious is it to die for fatherland, while cowardice can expect only its just reward, 1–16;

b) True worth, self-poised, recks not the judgment of the mob, but pursues serenely its own lofty course, 17–24;

c) Praiseworthy, too, is he who is faithful to his trust; let no other share my hearth. Though the outraged god at times may not spare the innocent, yet the guilty never escape, 25–32.

2. Time: Probably about 27 B.C.

3. Metre: Alcaic. Introd. § 43.

Angustam amice pauperiem pati
Robustus acri militia puer
Condiscat et Parthos ferocis
Vexet eques metuendus hasta,

Vitamque sub divo et trepidis agat
In rebus. Illum ex moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo

Suspiret: 'eheu, ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.'

Dulce et decorum est pro patria mori.
Mors et fugacem persequitur virum,
Nec parcit imbellis iuventae
Poplitibus timidove tergo.

Virtus, repulsae nescia sordidae,
Intaminatis fulget honoribus,
Nec sumit aut ponit securis
Arbitrio popularis aurae.

Virtus, recludens immeritis mori
Caelum, negata temptat iter via,
Coetusque volgaris et udam
Spernit humum fugiente pinna.

Est et fideli tuta silentio
Merces: vetabo, qui Cereris sacrum
Volgarit arcanae, sub isdem
Sit trabibus fragilemque mecum

Solvat phaselon; saepe Diespiter
Neclectus incesto addidit integrum,
Raro antecedentem scelestum
Deseruit pede Poena claudo.

III.

JUSTITIA ET CONSTANTIA.

1. Outline of the Poem:

a) The man tenacious of his purpose in a righteous cause, no terrors of earth or heaven can move from his course, 1–8;

b) 'Twas such merit that won divine honors for Pollux and Hercules and Bacchus; 'twas such merit on the part of Romulus that induced Juno to admit him to the ranks of the celestials, 9–36;

c) But the goddess imposed conditions: 'Provided a wide sea roll between Rome and Ilium; provided the cattle and wild beasts roam with impunity over the site of ancient Troy and the ashes of Priam, let Rome extend her name and prowess to the confines of the world; but let her never, in excess of devotion, think of restoring the walls of the ancient city. Should Troy thrice rise, thrice should she be destroyed by my Greeks,' 37–68.

d) But cease, O Muse, to repeat the words of the gods, and to belittle great themes with thy trivial song! 69–72.

2. Time: About 27 B.C.

3. Metre: Alcaic. Introd. § 43.

Iustum et tenacem propositi virum
Non civium ardor prava iubentium,
Non voltus instantis tyranni
Mente quatit solida neque Auster,

Dux inquieti turbidus Hadriae,
Nec fulminantis magna manus Iovis;
Si fractus inlabatur orbis,
Impavidum ferient ruinae.

Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas,
Quos inter Augustus recumbens
Purpureo bibet ore nectar.

Hac te merentem, Bacche pater, tuae
Vexere tigres, indocili iugum
Collo trahentes; hac Quirīnus
Martis equis Acheronta fugit,

Gratum elocuta consiliantibus
Iunone divis: 'Ilion, Ilion
Fatalis incestusque iudex
Et mulier peregrina vertit

In pulverem, ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.

Iam nec Lacaenae splendet adulterae
Famosus hospes nec Priami domus
Periura pugnaces Achivos
Hectoreis opibus refringit,

Nostrisque ductum seditionibus
Bellum resedit. Protinus et gravis
Iras et invisum nepotem,
Troica quem peperit sacerdos,

Marti redonabo; illum ego lucidas
Inire sedes, ducere nectaris
Sucos et adscribi quietis
Ordinibus patiar deorum.

Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
In parte regnanto beati;
Dum Priami Paridisque busto

Insultet armentum et catulos ferae
Celent inultae, stet Capitolium
Fulgens triumphatisque possit
Roma ferox dare iura Medis.

Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus,

Aurum inrepertum et sic melius situm,
Cum terra celat, spernere fortior
Quam cogere humanos in usus
Omne sacrum rapiente dextra.

Quicumque mundo terminus obstitit,
Hunc tangat armis, visere gestiens,
Qua parte debacchentur ignes,
Qua nebulae pluviique rores.

Sed bellicosis fata Quiritibus
Hac lege dico, ne nimium pii
Rebusque fidentes avitae
Tecta velint reparare Troiae.

Troiae renascens alite lugubri
Fortuna tristi clade iterabitur
Ducente victrices catervas
Coniuge me Iovis et sorore.

Ter si resurgat murus aëneus
Auctore Phoebo, ter pereat meis
Excisus Argivis, ter uxor
Capta virum puerosque ploret.'

Non hoc iocosae conveniet lyrae:
Quo, Musa, tendis? Desine pervicax
Referre sermones deorum et
Magna modis tenuare parvis.

IV

CONSILIUM ET TEMPERANTIA.

1. Outline of the Poem:

a) Invocation to the Muse, 1–8;
b) Horace's boyhood adventure on Mt. Vultur, 9–20;
c) His devotion to the Muses; 'tis as their minister that he visits his Sabine farm, his villa at Tivoli, or fair Baiae; 'tis their care that has watched over him in the past and gives him heart to face the future, 21–36;
d) The Muses lend cheer and comfort to Caesar, too; more than that, they impart wise counsel also, against which no forces of evil can prevail, — no more than the Titans could prevail against the wisdom of the gods of Olympus, 37–64;
e) Wisely ordered might will ever prosper, while brute force falls with its own weight, — witness the fates of Gyas, of Orion, of the giants, Tityos, and Pirithous, 65–80.

2. Time: Probably about 27 B.C.

3. Metre: Alcaic. Introd. § 43.

Descende caelo et dic age tibia
Regina longum Calliope melos,
Seu voce nunc mavis acuta
Seu fidibus citharaque Phoebi.

Auditis, an me ludit amabilis
Insania? Audire et videor pios
Errare per lucos, amoenae
Quos et aquae subeunt et aurae.

Me fabulosae Volture in avio
Nutricis extra limen Apuliae
Ludo fatigatumque somno
Fronde nova puerum palumbes

Texere, mirum quod foret omnibus,
Quicumque celsae nidum Acherontiae
Saltusque Bantinos et arvom
Pingue tenent humilis Forenti,

Ut tuto ab atris corpore viperis
Dormirem et ursis, ut premerer sacra
Lauroque conlataque myrto,
Non sine dis animosus infans.

Vester, Camenae, vester in arduos
Tollor Sabinos, seu mihi frigidum
Praeneste seu Tibur supinum
Seu liquidae placuere Baiae.

Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non extinxit arbor,
Nec Sicula Palinūrus unda.

Utcumque mecum vos eritis, libens
Insanientem navita Bosphorum
Temptabo et urentis harenas
Litoris Assyrii viator;

Visam Britannos hospitibus feros
Et laetum equino sanguine Concanum,
Visam pharetratos Gelōnos
Et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
Fessas cohortes addidit oppidis,
  Finire quaerentem labores,
    Pierio recreatis antro.

Vos lene consilium et datis et dato
Gaudetis, almae. Scimus, ut impios
  Titanas immanemque turbam
    Fulmine sustulerit caduco,

Qui terram inertem, qui mare temperat
Ventosum et urbes regnaque tristia,
  Divosque mortalisque turmas
    Imperio regit unus aequo.

Magnum illa terrorem intulerat Iovi
Fidens iuventus horrida bracchiis
  Fratresque tendentes opaco
    Pelion imposuisse Olympo.

Sed quid Typhoeus et validus Mimas,
Aut quid minaci Porphyrion statu,
  Quid Rhoetus evolsisque truncis
    Enceladus iaculator audax

Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
  Volcanus, hinc matrona Iuno et
    Numquam umeris positurus arcum,

Qui rore puro Castaliae lavit
Crinis solutos, qui Lyciae tenet
  Dumeta natalemque silvam,
    Delius et Patareus Apollo.

Vis consili expers mole ruit sua:
Vim temperatam di quoque provehunt
In maius; idem odere viris
Omne nefas animo moventis.

Testis mearum centimanus Gyas
Sententiarum, notus et integrae
Temptator Orīon Dianae,
Virginea domitus sagitta.

Iniecta monstris Terra dolet suis
Maeretque partus fulmine luridum
Missos ad Orcum; nec peredit
Impositam celer ignis Aetnen,

Incontinentis nec Tityi iecur
Reliquit ales, nequitiae additus
Custos; amatorem trecentae
Pirithoum cohibent catenae.

V.

VIRTUS, FORTITUDO.

1. Outline of the Poem:

a) Jove's thunders proclaim him god of the sky; but Augustus will be recognized as a god on earth for his subjugation of the Britons and the Parthians, 1–4;

b) The decay of Roman courage, as exemplified by the conduct of Crassus's troops, — men who forgot their Roman birthright, 5–12;

c) 'Twas no such spirit that Regulus displayed in the good old days. 'Victory or death,' was then the watchword. 'Ransom not the man who has once surrendered!' he urged; 'such a one will never again display true courage, no more than the wool once dyed can regain its whiteness; no more than the deer will fight the hounds,' 13–40;

d) The departure of Regulus: sternly repulsing wife and child, kinsmen and friends, he went away, well knowing to what doom, 41–56.

2. Time: Probably about 27 B.C.

3. Metre: Alcaic. Introd. § 43.

Caelo tonantem credidimus Iovem
Regnare; praesens divos habebitur
Augustus adiectis Britannis
Imperio gravibusque Persis.

Milesne Crassi coniuge barbara
Turpis maritus vixit et hostium
(Pro curia inversique mores!)
Consenuit socerorum in armis

Sub rege Medo, Marsus et Apulus,
Anciliorum et nominis et togae
Oblitus aeternaeque Vestae,
Incolumi Iove et urbe Roma?

Hoc caverat mens provida Reguli
Dissentientis condicionibus
Foedis et exemplo trahenti
Perniciem veniens in aevom,

Si non periret immiserabilis
Captiva pubes. 'Signa ego Punicis
Adfixa delubris et arma
Militibus sine caede' dixit

'Derepta vidi, vidi ego civium
Retorta tergo bracchia libero
Portasque non clausas et arva
Marte coli populata nostro.

Auro repensus scilicet acrior
Miles redibit. Flagitio additis
Damnum: neque amissos colores
Lana refert medicata fuco,

Nec vera virtus, cum semel excidit,
Curat reponi deterioribus.
Si pugnat extricata densis
Cerva plagis, erit ille fortis:

Qui perfidis se credidit hostibus,
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis
Sensit iners timuitque mortem.

Hic, unde vitam sumeret inscius,
Pacem duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiae ruinis!'

Fertur pudicae coniugis osculum
Parvosque natos ut capitis minor
Ab se removisse et virilem
Torvos humi posuisse voltum,

Donec labantis consilio patres
Firmaret auctor numquam alias dato,
Interque maerentis amicos
Egregius properaret exsul.

Atqui sciebat quae sibi barbarus
Tortor pararet. Non aliter tamen
Dimovit obstantis propinquos
Et populum reditus morantem,

Quam si clientum longa negotia
Diiudicata lite relinqueret,
Tendens Venafranos in agros
Aut Lacedaemonium Tarentum.

VI.

PIETAS, CASTITAS.

1. Outline of the Poem :

a) Restore, O Roman, the crumbling shrines and statues of the gods ; all that thou art thou owest to the gods ; their neglect has already brought upon Hesperia many woes, — from Parthian, Dacian, and Numidian, 1–16 ;

b) From the family and the home threaten the greatest dangers. Our women are no longer pure, 17–32 ;

c) Not of such parentage were the warriors who in former days dyed the waves with Punic blood and crushed Antiochus and Hannibal, 33–44 ;

d) Alas the ravages of time ! As we are less worthy than our sires, so our offspring promise to be more degenerate than we, 45–48.

2. Time : Probably about 27 B.C.

3. Metre : Alcaic. Introd. § 43.

Delicta maiorum immeritus lues,
Romane, donec templa refeceris
Aedisque labentis deorum et
Foeda nigro simulacra fumo.

Dis te minorem quod geris, imperas :
Hinc omne principium ; huc refer exitum.
Di multa neglecti dederunt
Hesperiae mala luctuosae.

Iam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
Nostros et adiecisse praedam
Torquibus exiguis renidet.

Paene occupatam seditionibus
Delevit urbem Dacus et Aethiops,
Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpae saecula nuptias
Primum inquinavere et genus et domos:
Hoc fonte derivata clades
In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo et fingitur artibus
Iam nunc et incestos amores
De tenero meditatur ungui.

Mox iuniores quaerit adulteros
Inter mariti vina, neque eligit
Cui donet impermissa raptim
Gaudia luminibus remotis,

Sed iussa coram non sine conscio
Surgit marito, seu vocat institor
Seu navis Hispanae magister,
Dedecorum pretiosus emptor.

Non his iuventus orta parentibus
Infecit aequor sanguine Punico
Pyrrhumque et ingentem cecidit
Antiochum Hannibalemque dirum;

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
Versare glaebas et severae
Matris ad arbitrium recisos

Portare fustis, Sol ubi montium
Mutaret umbras et iuga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.

Damnosa quid non imminuit dies ?
Aetas parentum, peior avis, tulit
Nos nequiores, mox daturos
Progeniem vitiosiorem.

VII.

CONSTANCY, ASTERIE!

1. Outline of the Poem:

a) Weep not, Asterie! With spring's first zephyrs thy lover will be back again, 1–5;
b) Meanwhile he longs for thee, and yields not to the arts of those who plot to steal his love, 5–22;
c) But do thou thyself have a care lest thy affection be won by thy neighbor, Enipeus; mighty he is in prowess; but yield not to his advances, 22–32.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Fourth Asclepiadean. Introd. § 48.

Quid fles, Asterie, quem tibi candidi
Primo restituent vere Favonii
Thyna merce beatum,
Constantis iuvenem fide,

Gygen? Ille Notis actus ad Oricum
Post insana Caprae sidera frigidas
Noctes non sine multis
Insomnis lacrimis agit.

Atqui sollicitae nuntius hospitae,
Suspirare Chloen et miseram tuis
  Dicens ignibus uri,
    Temptat mille vafer modis.

Ut Proetum mulier perfida credulum
Falsis impulerit criminibus nimis
  Casto Bellerophontae
    Maturare necem refert;

Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
  Et peccare docentis
    Fallax historias movet.

Frustra: nam scopulis surdior Icari
Voces audit adhuc integer. At tibi
  Ne vicinus Enīpeus
    Plus iusto placeat cave;

Quamvis non alius flectere equom sciens
Aeque conspicitur gramine Martio,
  Nec quisquam citus aeque
    Tusco denatat alveo.

Prima nocte domum claude neque in vias
Sub cantu querulae despice tibiae,
  Et te saepe vocanti
    Duram difficilis mane.

VIII.

A GLAD ANNIVERSARY.

1. Outline of the Poem :

a) What mean my flowers and offerings? 'Tis in commemoration of my escape from the falling tree, 1–8;
b) This anniversary shall ever be the signal for good cheer, 9–12;
c) Share thou my celebration, O Maecenas! Leave meanwhile the cares of state! Naught threatens from without; our foes are quelled; enjoy the passing hour! 13–28.

2. Time : 29 B.C.

3. Metre : Sapphic and Adonic. Introd. § 44.

Martiis caelebs quid agam Kalendis,
Quid velint flores et acerra turis
Plena miraris positusque carbo in
Caespite vivo,

Docte sermones utriusque linguae.
Voveram dulcis epulas et album
Libero caprum prope funeratus
Arboris ictu.

Hic dies anno redeunte festus
Corticem adstrictum pice demovebit
Amphorae fumum bibere institutae
Consule Tullo.

Sume, Maecenas, cyathos amici
Sospitis centum et vigiles lucernas
Perfer in lucem: procul omnis esto
Clamor et ira.

Mitte civilis super urbe curas:
Occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
Dissidet armis,

Servit Hispanae vetus hostis orae
Cantaber, sera domitus catena,
Iam Scythae laxo meditantur arcu
Cedere campis.

Neclegens, nequa populus laboret,
Parce privatus nimium cavere et
Dona praesentis cape laetus horae ac
Linque severa.

IX.

RECONCILIATION.

1. Outline of the Poem: —

a) The Lover: 'While I was dearer than all others to thee, my happiness knew no bounds,' 1–4;
b) Lydia: 'Nor mine, while I was thy only flame,' 5–8;
c) The Lover: 'Chloe is my mistress now, and for her I'd suffer death itself,' 9–12;
d) Lydia: 'Calais is *my* lover; twice would I die for him,' 13–16;
e) The Lover: 'What if the old love be renewed, and Lydia be welcomed again?' 17–20;
f) Lydia: 'Fair though he be, and fickle thou, with thee will I cast my lot,' 21–24.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

'Donec gratus eram tibi
Nec quisquam potior bracchia candidae
Cervici iuvenis dabat,
Persarum vigui rege beatior.'

'Donec non alia magis
Arsisti neque erat Lydia post Chloen,
Multi Lydia nominis
Romana vigui clarior Ilia.'

'Me nunc Thressa Chloe regit,
Dulcis docta modos et citharae sciens,
Pro qua non metuam mori,
Si parcent animae fata superstiti.'

'Me torret face mutua
Thurini Calais filius Ornyti,
Pro quo bis patiar mori,
Si parcent puero fata superstiti.'

'Quid si prisca redit Venus
Diductosque iugo cogit aëneo?
Si flava excutitur Chloe
Reiectaeque patet ianua Lydiae?'

'Quamquam sidere pulchrior
Ille est, tu levior cortice et improbo
Iracundior Hadria,
Tecum vivere amem, tecum obeam libens!'

X.

A LOVER'S COMPLAINT.

1. Outline of the Poem:

a) No barbarian, Lyce, would be so cruel as art thou to let me lie outside thy door in wind and cold, 1–8;

b) Banish thy haughty disdain, and have compassion on thy suppliant; not alway will I submit to such harsh treatment, 9–20.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Third Asclepiadean. Introd. § 47.

Extremum Tanain si biberes, Lyce,
Saevo nupta viro, me tamen asperas
Porrectum ante fores obicere incolis
  Plorares Aquilonibus.

Audis, quo strepitu ianua, quo nemus
Inter pulchra satum tecta remugiat
Ventis, et positas ut glaciet nives
  Puro numine Iuppiter?

Ingratam Veneri pone superbiam,
Ne currente retro funis eat rota:
Non te Penelopen difficilem procis
  Tyrrhenus genuit parens.

O quamvis neque te munera nec preces
Nec tinctus viola pallor amantium
Nec vir Pieria paelice saucius
  Curvat, supplicibus tuis

Parcas, nec rigida mollior aesculo
Nec Mauris animum mitior anguibus.
Non hoc semper erit liminis aut aquae
  Caelestis patiens latus.

XI.

TAKE WARNING, LYDE, FROM THE DANAIDS

1. Outline of the Poem:

a) O lyre of Mercury, cast the magic of thy spell upon the stubborn Lyde, who now resists the claims of Cupid, 1-12;

b) Thy might, O lyre, can tame the tigers and stay the course of torrents; it can even still the torment of those in Tartarus, — Ixion, Tityos, and the Danaids, 13-24;

c) Let Lyde heed the fate of these, impious all but one, who, "gloriously false" to her pledge, saved her lover, well knowing the risk it meant, 25-52.

2 Time: Uncertain; not later than 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Mercuri (nam te docilis magistro
Movit Amphīon lapides canendo),
Tuque testudo resonare septem
Callida nervis,

Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis,
Dic modos, Lyde quibus obstinatas
Applicet auris,

Quae velut latis equa trima campis
Ludit exsultim metuitque tangi,
Nuptiarum expers et adhuc protervo
Cruda marito.

Tu potes tigris comitesque silvas
Ducere et rivos celeres morari;
Cessit immanis tibi blandienti
Ianitor aulae,

Cerberus, quamvis furiale centum
Muniant angues caput eius atque
Spiritus taeter saniesque manet
Ore trilingui.

Quin et Ixīon Tityosque voltu
Risit invito, stetit urna paulum
Sicca, dum grato Danai puellas
Carmine mulces.

Audiat Lyde scelus atque notas
Virginum poenas et inane lymphae
Dolium fundo pereuntis imo
Seraque fata,

Quae manent culpas etiam sub Orco.
Impiae (nam quid potuere maius?)
Impiae sponsos potuere duro
Perdere ferro.

Una de multis face nuptiali
Digna periurum fuit in parentem
Splendide mendax et in omne virgo
Nobilis aevom,

'Surge' quae dixit iuveni marito,
'Surge, ne longus tibi somnus, unde
Non times, detur; socerum et scelestas
Falle sorores,

Quae, velut nanctae vitulos leaenae,
Singulos eheu lacerant: ego illis
Mollior nec te feriam neque intra
Claustra tenebo.

Me pater saevis oneret catenis,
Quod viro clemens misero pepercí;
Me vel extremos Numidarum in agros
Classe releget.

I, pedes quo te rapiunt et aurae,
Dum favet Nox et Venus; i secundo
Omine, et nostri memorem sepulcro
Scalpe querellam.'

XII.

NEOBULE'S PLAINT.

1. Outline of the Poem:

a) Hard is the lot of maidens who may not indulge Love's fancy or drown their cares in wine, for fear of being chidden by some stern guardian, 1–3;

b) Ah me! all heart for my wonted tasks is driven away by the beauty of radiant Hebrus, who excels alike in feats of skill and prowess, 4–12.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Ionic a Minore. Introd. § 61.

Miserarum est neque amori dare ludum neque dulci
Mala vino lavere aut exanimari metuentis
Patruae verbera linguae.

Tibi qualum Cytherēae puer ales, tibi telas
Operosaeque Minervae studium aufert, Neobūle,
Liparaei nitor Hebri,

Simul unctos Tiberinis umeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
Neque segni pede victus,

Catus idem per apertum fugientis agitato
Grege cervos iaculari et celer arto latitantem
Fruticeto excipere aprum.

XIII.

TO THE FOUNTAIN BANDUSIA.

1. Outline of the Poem:

a) To-morrow, beauteous fount, shalt thou receive thy annual sacrifice, 1–8;

b) Thy gracious coolness is vouchsafed to flock and herd; immortal shalt thou be through the tribute of my verse, 9–16.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Fourth Asclepiadean. Introd. § 48.

O fons Bandusiae, splendidior vitro,
Dulci digne mero non sine floribus,
Cras donaberis haedo,
Cui frons turgida cornibus
Primis et venerem et proelia destinat.
Frustra: nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.

Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile
Fessis vomere tauris
Praebes et pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae.

XIV.

THE RETURN OF AUGUSTUS.

1. Outline of the Poem:

a) Augustus is returning in triumph from his Spanish victories, 1–4;

b) Let all rejoice, his consort and his sister, matrons, boys, and maids, 5–12;

c) This glorious day shall banish gloomy care for me; my lad, bring perfumes hither, wine, and garlands; command Neaera, too, to hasten to the feast; but linger not, if she delay; in other days I had not brooked refusal, 13–28.

2. Time: 24 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Herculis ritu modo dictus, o plebs,
Morte venalem petiisse laurum
Caesar Hispana repetit penatis
Victor ab ora.

Unico gaudens mulier marito
Prodeat iustis operata divis
Et soror clari ducis et decorae
Supplice vitta

Virginum matres iuvenumque nuper
Sospitum. Vos, o pueri et puellae
Non virum expertae, maleominatis
Parcite verbis.

Hic dies vere mihi festus atras
Eximet curas; ego nec tumultum
Nec mori per vim metuam tenente
Caesare terras.

I, pete unguentum, puer, et coronas
Et cadum Marsi memorem duelli,
Spartacum siqua potuit vagantem
Fallere testa.

Dic et argutae properet Neaerae
Murreum nodo cohibere crinem;
Si per invisum mora ianitorem
Fiet, abito.

Lenit albescens animos capillus
Litium et rixae cupidos protervae;
Non ego hoc ferrem calidus iuventa
Consule Planco.

XV.

OLD AND YOUNG.

1. Outline of the Poem:

a) A truce to thy shameless flirtations, Chloris! Cease longer to frolic among maidens, and cast a shadow on their fair company, 1–8;

b) Leave such gayety to thy daughter Pholoë; thee household tasks become, — not the lyre, the rose, and jars of wine, 8–16.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

Uxor pauperis Ibyci,
Tandem nequitiae fige modum tuae
Famosisque laboribus;
Maturo propior desine funeri

Inter ludere virgines
Et stellis nebulam spargere candidis.
Non, siquid Pholoen, satis
Et te, Chlori, decet: filia rectius

Expugnat iuvenum domos,
Pulso Thyias uti concita tympano.
Illam cogit amor Nothi
Lascivae similem ludere capreae;

Te lanae prope nobilem
Tonsae Luceriam, non citharae decent
Nec flos purpureus rosae
Nec poti vetulam faece tenus cadi.

XVI.

CONTENTMENT.

1. Outline of the Poem:

a) The power of gold: It laughed at Acrisius's towers and guards; it corrupts courts; destroys citadels; works the ruin of prophets even; lays cities and dynasties in the dust; and sounds the doom of famous captains, 1–16;

b) But its possession brings care and restlessness; true riches is to be contented with a little; my Sabine farm gives me more joy than would a fertile province; happy he to whom the god with sparing hand has given just enough, 17–44.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Third Asclepiadean. Introd. § 47.

Inclusam Danaen turris aënea
Robustaeque fores et vigilum canum
Tristes excubiae munierant satis
Nocturnis ab adulteris,

Si non Acrisium virginis abditae
Custodem pavidum Iuppiter et Venus
Risissent: fore enim tutum iter et patens
Converso in pretium deo.

Aurum per medios ire satellites
Et perrumpere amat saxa, potentius
Ictu fulmineo: concidit auguris
Argivi domus, ob lucrum

Demersa exitio; diffidit urbium
Portas vir Macedo et subruit aemulos
Reges muneribus; munera navium
Saevos inlaqueant duces.

Crescentem sequitur cura pecuniam
Maiorumque fames. Iure perhorrui
Late conspicuom tollere verticem,
Maecenas, equitum decus.

Quanto quisque sibi plura negaverit,
Ab dis plura feret: nil cupientium
Nudus castra peto et transfuga divitum
Partis linquere gestio,

Contemptae dominus splendidior rei,
Quam si, quidquid arat impiger Apulus,
Occultare meis dicerer horreis,
Magnas inter opes inops.

Purae rivos aquae silvaque iugerum
Paucorum et segetis certa fides meae
Fulgentem imperio fertilis Africae
Fallit sorte beatior.

Quamquam nec Calabrae mella ferunt apes,
Nec Laestrygonia Bacchus in amphora
Languescit mihi, nec pinguia Gallicis
Crescunt vellera pascuis:

Importuna tamen pauperies abest,
Nec si plura velim tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa: bene est, cui deus obtulit
Parca quod satis est manu.

XVII.

PREPARE FOR A RAINY MORROW.

1. Outline of the Poem: The crow foretells a rainy morrow, Lamia. Gather some firewood while you may, and make ready for a merry time within the house.

2. Time: Uncertain; not later than 23 B.C.

3. Metre: Alcaic. Introd. § 43.

Aeli vetusto nobilis ab Lamo,
Quando et priores hinc Lamias ferunt
Denominatos et nepotum
Per memores genus omne fastos;

Auctore ab illo ducis originem,
Qui Formiarum moenia dicitur
Princeps et innantem Maricae
Litoribus tenuisse Lirim,

Late tyrannus. Cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur

Annosa cornix. Dum potes, aridum
Compone lignum: cras Genium mero
Curabis et porco bimenstri
Cum famulis operum solutis.

XVIII.

THY BLESSING, FAUNUS!

1. Outline of the Poem:

a) Lend the blessing of thy presence to my flocks and fields, O Faunus, if duly I pay thy annual sacrifice, 1–8;

b) When thou art near, the whole countryside is glad, flock and herd, and woodland, too, 9–16.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Faune, Nympharum fugientum amator,
Per meos finis et aprica rura
Lenis incedas abeasque parvis
Aequos alumnis,

Si tener pleno cadit haedus anno,
Larga nec desunt Veneris sodali
Vina craterae, vetus ara multo
Fumat odore.

Ludit herboso pecus omne campo,
Cum tibi nonae redeunt Decembres;
Festus in pratis vacat otioso
Cum bove pagus;

Inter audaces lupus errat agnos;
Spargit agrestis tibi silva frondes;
Gaudet invisam pepulisse fossor
Ter pede terram.

XIX.

INVITATION TO A DRINKING-BOUT.

1. Outline of the Poem:

a) No more learned lore! Consider rather when and where we may hold glad revel, 1–8;
b) A health to the day, the hour, and our host Murena, 9–11;
c) Let each drink much or little as he will, 11–17;
d) But let jollity rule the hour, with flute and lyre, and roses, that our neighbors may hear the din, with Rhode by thy side, Glycera by mine, 18–28.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

Quantum distet ab Inacho
  Codrus pro patria non timidus mori
Narras et genus Aeaci
  Et pugnata sacro bella sub Ilio;

Quo Chium pretio cadum
  Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
  Paelignis caream frigoribus, taces.

Da lunae propere novae,
  Da noctis mediae, da, puer, auguris
Murenae: tribus aut novem
  Miscentor cyathis pocula commodis.

Qui Musas amat imparis,
  Ternos ter cyathos attonitus petet
Vates; tris prohibet supra
  Rixarum metuens tangere Gratia

Nudis iuncta sororibus.
Insanire iuvat: cur Berecyntiae
Cessant flamina tibiae?
Cur pendet tacita fistula cum lyra?

Parcentis ego dexteras
Odi: sparge rosas; audiat invidus
Dementem strepitum Lycus
Et vicina seni non habilis Lyco.

Spissa te nitidum coma,
Puro te similem, Telephe, vespero
Tempestiva petit Rhode;
Me lentus Glycerae torret amor meae.

XX.

THE RIVALS.

1. Outline of the Poem:

a) 'Tis at great peril, Pyrrhus, that thou possessest thyself of young Nearchus. Soon the maid who claims him for her own will descend upon thee, and a pretty fight there'll be, 1–8;

b) But Nearchus is indifferent to the outcome, standing with flowing locks kissed by the breezes, as fair as Nireus or Ganymede, 9–16.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paulo fugies inaudax
Proelia raptor,

Cum per obstantis iuvenum catervas
Ibit insignem repetens Nearchum:
Grande certamen, tibi praeda cedat,
Maior an illa.

Interim, dum tu celeris sagittas
Promis, haec dentes acuit timendos,
Arbiter pugnae posuisse nudo
Sub pede palmam

Fertur et leni recreare vento
Sparsum odoratis umerum capillis,
Qualis aut Nireus fuit aut aquosa
Raptus ab Ida.

XXI.

IN PRAISE OF WINE.

1. Outline of the Poem:

a) O goodly jar of Massic wine, fraught with whatever destiny, descend from thy store-room at the bidding of Corvinus, who'll not ignore thy claims, 1–12;

b) Manifold are thy powers, O wine; thou makest stubborn hearts to yield; the secrets of the wise thou dost unlock, lending hope and courage to the troubled and the weak, 13–20;

c) If Liber, Venus, and the Graces but attend, we'll bide by thee till morn, 21–24.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Alcaic. Introd. § 43.

O nata mecum consule Manlio,
Seu tu querellas sive geris iocos
Seu rixam et insanos amores
Seu facilem, pia testa, somnum,

Quocumque lectum nomine Massicum
Servas, moveri digna bono die,
Descende Corvino iubente
Promere languidiora vina.

Non ille, quamquam Socraticis madet
Sermonibus, te negleget horridus:
Narratur et prisci Catonis
Saepe mero caluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro; tu sapientium
Curas et arcanum iocoso
Consilium retegis Lyaeo;

Tu spem reducis mentibus anxiis
Viresque et addis cornua pauperi,
Post te neque iratos trementi
Regum apices neque militum arma.

Te Liber et si laeta aderit Venus
Segnesque nodum solvere Gratiae
Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

XXII.

THY BLESSING ON MY PINE, DIANA!

1. **Outline of the Poem:** O maiden goddess, helper of women in travail, bless the pine tree that overhangs my home! I promise in return the yearly offering of a boar.

2. **Time:** Uncertain; not after 23 B.C.

3. **Metre:** Sapphic and Adonic. Introd. § 44.

Montium custos nemorumque, Virgo,
Quae laborantis utero puellas
Ter vocata audis adimisque leto,
Diva triformis,

Imminens villae tua pinus esto,
Quam per exactos ego laetus annos
Verris obliquom meditantis ictum
Sanguine donem.

XXIII.

THE GODS LOVE THE GIVER, NOT THE GIFT.

1. **Outline of the Poem:**

a) A simple offering, Phidyle, insures thy crops and vines from blight, thy lambs from dire disease, 1–8;

b) The sheep now grazing on Mt. Algidus is destined for the priests, not thee, 9–16;

c) Thou needst no costly sacrifice to make thy gods propitious; a bit of salted meal suffices, 17–20.

2. **Time:** Uncertain; not after 23 B.C.

3. **Metre:** Alcaic. Introd. § 43.

Caelo supinas si tuleris manus
Nascente luna, rustica Phidyle,
Si ture placaris et horna
Fruge Lares avidaque porca:

Nec pestilentem sentiet Africum
Fecunda vitis nec sterilem seges
Robiginem aut dulces alumni
Pomifero gravę tempus anno.

Nam quae nivali pascitur Algido
Devota quercus inter et ilices
Aut crescit Albanis in herbis
Victima, pontificum securis

Cervice tinguet: te nihil attinet
Temptare multa caede bidentium
Parvos coronantem marino
Rore deos fragilique myrto.

Immunis aram si tetigit manus,
Non sumptuosa blandior hostia,
Mollivit aversos Penatis
Farre pio et saliente mica.

XXIV.

THE CURSE OF MAMMON.

1. Outline of the Poem :

a) Though richer than the treasures of the Arabs or of India, thou canst not free thy soul from terror or the snare of Death, 1–8 ;

b) Better the simple ways of Scythians or the Getae, whose homes are but their rolling wains, and whose dower but chastity and virtue, 9–24 ;

c) Truest service will he render to the state, who shall curb our present license ; character, not laws, is what we need ; our thirst for wealth sends us to the four corners of the earth, and drives us far from Virtue's path, 25–44 ;

d) To the temples or the sea with our useless gauds, the cause of all our woe! Let our lads learn hardihood, and their parents truth and justice, 45–64.

2. **Time**: Probably about 28 B.C.

3. **Metre**: Second Asclepiadean. Introd. § 46.

Intactis opulentior
Thesauris Arabum et divitis Indiae
Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum;

Si figit adamantinos
Summis verticibus dira Necessitas
Clavos, non animum metu,
Non mortis laqueis expedies caput.

Campestres melius Scythae,
Quorum plaustra vagas rite trahunt domos,
Vivont et rigidi Getae,
Immetata quibus iugera liberas

Fruges et Cererem ferunt,
Nec cultura placet longior annua,
Defunctumque laboribus
Aequali recreat sorte vicarius.

Illic matre carentibus
Privignis mulier temperat innocens,
Nec dotata regit virum
Coniunx nec nitido fidit adultero.

Dos est magna parentium
Virtus et metuens alterius viri
Certo foedere castitas,
Et peccare nefas aut pretium est mori.

O quisquis volet impias
Caedes et rabiem tollere civicam,
Si quaeret 'Pater urbium'
Subscribi statuis, indomitam audeat

Refrenare licentiam,
Clarus postgenitis: quatenus, heu nefas,
Virtutem incolumem odimus,
Sublatam ex oculis quaerimus, invidi.

Quid tristes querimoniae,
Si non supplicio culpa reciditur;
Quid leges sine moribus
Vanae proficiunt? si neque fervidis

Pars inclusa caloribus
Mundi nec Boreae finitimum latus
Durataeque solo nives
Mercatorem abigunt, horrida callidi

Vincunt aequora navitae,
Magnum pauperies opprobrium iubet
Quidvis et facere et pati,
Virtutisque viam deserit arduae.

Vel nos in Capitolium,
Quo clamor vocat et turba faventium,
Vel nos in mare proximum
Gemmas et lapides aurum et inutile,

Summi materiem mali,
Mittamus, scelerum si bene paenitet.
Eradenda cupidinis
Pravi sunt elementa et tenerae nimis

Mentes asperioribus
Formandae studiis. Nescit equo rudis
Haerere ingenuos puer
Venarique timet, ludere doctior,

Seu Graeco iubeas trocho,
Seu malis vetita legibus alea,
Cum periura patris fides
Consortem socium fallat et hospites

Indignoque pecuniam
Heredi properet. Scilicet improbae
Crescunt divitiae; tamen
Curtae nescio quid semper abest rei.

XXV.

A DITHYRAMB.

1. Outline of the Poem:

a) Whither, Bacchus, dost thou hurry me through wood and glen in fresh inspiration, planning to sing great Caesar's praise? 1–8;

b) Like a Bacchanal beholding Hebrus's flood and the snowy plains of Thrace, I love to gaze on grove and river bank. Suffer me, O mighty God, to strike no mortal note, as I follow thee, my temples wreathed with vine leaves, 9–20.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

Quo me, Bacche, rapis tui
Plenum? Quae nemora aut quos agor in specus,
Velox mente nova? Quibus
Antris egregii Caesaris audiar

Aeternum meditans decus
Stellis inserere et consilio Iovis?
Dicam insigne, recens, adhuc
Indictum ore alio. Non secus in iugis

Exsomnis stupet Euhias,
Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
Lustratam Rhodopen, ut mihi devio

Ripas et vacuom nemus
Mirari libet. O Naiadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos,

Nil parvom aut humili modo,
Nil mortale loquar. Dulce periculum est,
O Lenaee, sequi deum
Cingentem viridi tempora pampino.

XXVI.

LOVE'S TRIUMPHS ARE ENDED.

1. Outline of the Poem :

a) Not long ago I served with glory in the lists of Love ; but now I offer up at Venus's shrine all tokens of my former triumphs, — lyre, and torch, and bar, 1–8 ;

b) But yet, one final boon ; touch Chloe's stubborn heart, before I go, 9–12.

2. Time : Uncertain ; not later than 23 B.C.

3. Metre : Alcaic. Introd. § 43.

Vixi duellis nuper idoneus
Et militavi non sine gloria ;
Nunc arma defunctumque bello
Barbiton hic paries habebit,

Laevom marinae qui Veneris latus
Custodit. Hic, hic ponite lucida
Funalia et vectes et arcus
Oppositis foribus minacis.

O quae beatam diva tenes Cyprum et
Memphin carentem Sithonia nive,
Regina, sublimi flagello
Tange Chloen semel arrogantem.

XXVII.

BON VOYAGE!

1. Outline of the Poem:

a) May evil omens attend the wicked, fair ones my friends. A blessing on thee, Galatea, wherever thou goest, and may no ill betide, 1–16;

b) Yet beware the rising storm. 'Twas such rashness sealed Europa's doom, 17–28;

c) Europa's lament: 'Whence, whither, have I come, abandoning home and duty? One death is too little for such a sin. Do I wake, or am I dreaming? Let me become the prey of lions or of tigers! Or swing my body from the limb of yonder ash, or cast it on the jagged rocks!' 29–66;

d) But Venus: 'Thou art the spouse of Jove invincible. Come, stay thy sobs! A district of the world shall bear thy name,' 66–76.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Sapphic and Adonic. Introd. § 44.

Impios parrae recinentis omen
Ducat et praegnas canis aut ab agro
Rava decurrens lupa Lanuvino
Fetaque volpes;

Rumpat et serpens iter institutum,
Si per obliquom similis sagittae
Terruit mannos: ego cui timebo,
Providus auspex,

Antequam stantis repetat paludes
Imbrium divina avis imminentum,
Oscinem corvom prece suscitabo
Solis ab ortu.

Sis licet felix, ubicumque mavis,
Et memor nostri, Galatea, vivas;
Teque nec laevos vetet ire picus
Nec vaga cornix.

Sed vides, quanto trepidet tumultu
Pronus Orion. Ego quid sit ater
Hadriae novi sinus et quid albus
Peccet Iapyx.

Hostium uxores puerique caecos
Sentiant motus orientis Austri et
Aequoris nigri fremitum et trementis
Verbere ripas.

Sic et Europe niveum doloso
Credidit tauro latus et scatentem
Beluis pontum mediasque fraudes
Palluit audax.

Nuper in pratis studiosa florum et
Debitae Nymphis opifex coronae
Nocte sublustri nihil astra praeter
Vidit et undas.

Quae simul centum tetigit potentem
Oppidis Creten, "Pater, o relictum
Filiae nomen pietasque" dixit
"Victa furore.

Unde quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum an vitiis carentem
Ludit imago

Vana, quae porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit an recentis
Carpere flores?

Siquis infamem mihi nunc iuvencum
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri.

Impudens liqui patrios Penates,
Impudens Orcum moror. O deorum
Siquis haec audis, utinam inter errem
Nuda leones!

Antequam turpis macies decentis
Occupet malas teneraeque sucus
Defluat praedae, speciosa quaero
Pascere tigris.

'Vilis Europe,' pater urget absens:
'Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
Laedere collum.

Sive te rupes et acuta leto
Saxa delectant, age te procellae
Crede veloci, nisi erile mavis
Carpere pensum

Regius sanguis dominaeque tradi
Barbarae paelex.'" Aderat querenti
Perfidum ridens Venus et remisso
Filius arcu.

Mox ubi lusit satis, "abstineto"
Dixit "irarum calidaeque rixae,
Cum tibi invisus laceranda reddet
Cornua taurus.

Uxor invicti Iovis esse nescis.
Mitte singultus, bene ferre magnam
Disce fortunam; tua sectus orbis
Nomina ducet."

XXVIII.

IN NEPTUNE'S HONOR.

1. Outline of the Poem:

a) Bring forth for Neptune's feast a jar of mellow Caecuban, and storm the stronghold of sobriety, 1–8;

b) Then let us sing in turn of Neptune and the Nereids, Latona and Diana's shafts, Venus and Night, 9–16.

2. Time: Uncertain; not after 23 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

Festo quid potius die
Neptuni faciam? Prome reconditum,
Lyde, strenua Caecubum
Munitaeque adhibe vim sapientiae.

Inclinare meridiem
Sentis ac, veluti stet volucris dies,
Parcis deripere horreo
Cessantem Bibuli consulis amphoram.

Nos cantabimus invicem
Neptunum et viridis Nereidum comas;
Tu curva recines lyra
Latonam et celeris spicula Cynthiae;

Summo carmine, quae Cnidon
Fulgentisque tenet Cycladas et Paphum
Iunctis visit oloribus;
Dicetur merita Nox quoque nenia.

XXIX.

A CLEAR CONSCIENCE MAKES US SUPERIOR TO FORTUNE.

1. Outline of the Poem:

a) A freshly opened jar awaits thee at my home, Maecenas; come tear thyself away from cares of state and taste of country joys, 1–28;

b) The future we may not guess: but each day's duty rightly met brings tranquil peace; what once we've had, no power can take away; while Fortune bides, I bless her; when she takes her flight, I trust the gods to bear me safe through every gale, 29–64.

2. Time: 29 B.C.

3. Metre: Alcaic. Introd. § 43.

Tyrrhena regum progenies, tibi
Non ante verso lene merum cado
Cum flore, Maecenas, rosarum et
Pressa tuis balanus capillis

Iamdudum apud me est: eripe te morae,
Ne semper udum Tibur et Aefulae
Declive contempleris arvom et
Telegoni iuga parricidae.

Fastidiosam desere copiam et
Molem propinquam nubibus arduis,
Omitte mirari beatae
Fumum et opes strepitumque Romae.

Plerumque gratae divitibus vices
Mundaeque parvo sub lare pauperum
Cenae sine aulaeis et ostro
Sollicitam explicuere frontem.

Iam clarus occultum Andromedae pater
Ostendit ignem, iam Procyon furit
Et stella vesani Leonis
Sole dies referente siccos;

Iam pastor umbras cum grege languido
Rivomque fessus quaerit et horridi
Dumeta Silvani, caretque
Ripa vagis taciturna ventis.

Tu civitatem quis deceat status
Curas et urbi sollicitus times,
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

Prudens futuri temporis exitum
Caliginosa nocte premit deus,
Ridetque si mortalis ultra
Fas trepidat. Quod adest memento

Componere aequos; cetera fluminis
Ritu feruntur, nunc medio alveo
Cum pace delabentis Etruscum
In mare, nunc lapides adesos

Stirpesque raptas et pecus et domos
Volventis una non sine montium
  Clamore vicinaeque silvae,
    Cum fera diluvies quietos

Inritat amnis. Ille potens sui
Laetusque deget, cui licet in diem
  Dixisse 'vixi: cras vel atra
    Nube polum pater occupato

Vel sole puro; non tamen irritum,
Quodcumque retro est, efficiet, neque
  Diffinget infectumque reddet,
    Quod fugiens semel hora vexit.

Fortuna saevo laeta negotio et
Ludum insolentem ludere pertinax
  Transmutat incertos honores,
    Nunc mihi, nunc alii benigna.

Laudo manentem; si celeris quatit
Pinnas, resigno quae dedit et mea
  Virtute me involvo probamque
    Pauperiem sine dote quaero.

Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
  Decurrere et votis pacisci,
    Ne Cypriae Tyriaeque merces

Addant avaro divitias mari:
Tum me biremis praesidio scaphae
  Tutum per Aegaeos tumultus
    Aura feret geminusque Pollux.'

XXX.

THE POET'S IMMORTAL FAME.

1. Outline of the Poem :

a) These lays, I ween, will be a loftier monument than brazen tablets or the pyramids' royal pile, indestructible by storm or time, 1–5 ;

b) I shall not die, but, while great Rome endures, my fame shall be imperishable, 6–14 ;

c) Accept, O Muse, the tribute richly earned, and crown my locks with Apollo's bays, 14-16.

2. Time : 23 B.C.

3. Metre : First Asclepiadean. Introd. § 45.

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere aut innumerabilis
Annorum series et fuga temporum.
Non omnis moriar multaque pars mei
Vitabit Libitinam : usque ego postera
Crescam laude recens. Dum Capitolium
Scandet cum tacita virgine pontifex,
Dicar, qua violens obstrepit Aufidus
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens
Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis et mihi Delphica
Lauro cinge volens, Melpomene, comam.

CARMINUM

LIBER QUARTUS.

I.

VENUS, FORBEAR!

1. Outline of the Poem:

a) Cease, O goddess, to lure me again into the snares of passion! 1–7;

b) Seek the hearts of younger men! Paulus is meet to be thy standard-bearer. Flushed with triumph in thy cause, he shall build thee a glorious temple near the Alban Lake, where lads and maidens shall duly praise thy power with song and sacrifice, 8–28;

c) Me, neither maid nor boy nor wine nor garland longer delights, barring, my Ligurinus, one final pang for thee, 29–40.

2. Time: About 13 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

Intermissa, Venus, diu
Rursus bella moves. Parce, precor, precor.
Non sum qualis eram bonae
Sub regno Cinarae. Desine, dulcium

Mater saeva Cupidinum,
Circa lustra decem flectere mollibus
Iam durum imperiis: abi,
Quo blandae iuvenum te revocant preces.

Tempestivius in domum
Pauli, purpureis ales oloribus,
Comissabere Maximi,
Si torrere iecur quaeris idoneum.

Namque et nobilis et decens
Et pro sollicitis non tacitus reis
Et centum puer artium
Late signa feret militiae tuae;

Et quandoque potentior
Largi muneribus riserit aemuli,
Albanos prope te lacus
Ponet marmoream sub trabe citrea.

Illic plurima naribus
Duces tura lyraeque et Berecyntiae
Delectabere tibiae
Mixtis carminibus non sine fistula;

Illic bis pueri die
Numen cum teneris virginibus tuom
Laudantes pede candido
In morem Salium ter quatient humum.

Me nec femina nec puer
Iam nec spes animi credula mutui
Nec certare iuvat mero
Nec vincire novis tempora floribus.

Sed cur heu, Ligurine, cur
Manat rara meas lacrima per genas?
Cur facunda parum decoro
Inter verba cadit lingua silentio?

Nocturnis ego somniis
Iam captum teneo, iam volucrem sequor
Te per gramina Martii
Campi, te per aquas, dure, volubilis.

II.

THOU, NOT I, ANTONIUS, SHOULDST SING GREAT CAESAR'S PRAISE.

1. Occasion of the Poem: In the year 16 B.C. the Sygambrians and other German tribes had crossed the Rhine and created consternation by a formidable invasion of Gaul. Augustus repaired to the scene of disturbance, and remained there for the next three years, until the subjugation of the invaders was complete. In anticipation of his return, Julus Antonius (son of Mark Antony, and step-son of Octavia, the sister of Augustus) calls upon Horace to compose a triumphal ode. Horace declines the task in favor of Antonius, who was not merely a poet of merit, but also a special favorite of the Emperor.

2. Outline of the Poem:

a) Hazardous were the attempt to rival mighty Pindar in dithyramb, in ode, in hymn, or mournful elegy, 1–27;
b) Far less ambitious must be the efforts of my humble Muse, 27–32;
c) Thine be the task, Antonius, to sing the triumphs of glorious Caesar, than whom the gods have given to earth no greater blessing, 33–44;
d) To thy loftier song, some simple lay I then may add, and join thee with my humble sacrifice, 45–60.

3. Time: 13 B.C.

4. Metre: Sapphic and Adonic. Introd. § 44.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pinnis vitreo daturus
Nomina ponto.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindarus ore,

Laurea donandus Apollinari,
Seu per audacis nova dithyrambos
Verba devolvit numerisque fertur
Lege solutis,

Seu deos regesve canit, deorum
Sanguinem, per quos cecidere iusta
Morte Centauri, cecidit tremendae
Flamma Chimaerae,

Sive quos Elea domum reducit
Palma caelestis pugilemve equomve
Dicit et centum potiore signis
Munere donat,

Flebili sponsae iuvenemve raptum
Plorat et viris animumque moresque
Aureos educit in astra nigroque
Invidet Orco.

Multa Dircaeum levat aura cycnum,
Tendit, Antoni, quotiens in altos
Nubium tractus. Ego apis Matinae
More modoque

Grata carpentis thyma per laborem
Plurimum circa nemus uvidique
Tiburis ripas operosa parvos
Carmina fingo.

Concines maiore poeta plectro
Caesarem, quandoque trahet ferocis
Per sacrum clivom merita decorus
Fronde Sygambros;

Quo nihil maius meliusve terris
Fata donavere bonique divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.

Concines laetosque dies et urbis
Publicum ludum super impetrato
Fortis Augusti reditu forumque
Litibus orbum.

Tum meae, siquid loquar audiendum,
Vocis accedet bona pars, et 'O sol
Pulcher, o laudande!' canam recepto
Caesare felix.

Tuque dum procedis, 'Io triumphe!'
Non semel dicemus, 'io triumphe!'
Civitas omnis dabimusque divis
Tura benignis.

Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta
Matre qui largis iuvenescit herbis
In mea vota,

Fronte curvatos imitatus ignis
Tertium lunae referentis ortum,
Qua notam duxit, niveus videri,
Cetera fulvos.

III.

MY GLORY IS THY GIFT, O MUSE.

1. Outline of the Poem:

a) The child of thy choice, Melpomene, is destined not for victory in boxing, in racing, or in war. Contemplation of stream and grove shall form his voice for song, 1–12;

b) O mighty mistress of the golden lute, 'tis from thee alone that all my glory springs, 13–24.

2. Time: Between 23 and 13 B.C.

3. Metre: Second Asclepiadean. Introd. § 46.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equos impiger

Curru ducet Achaico
Victorem, neque res bellica Deliis
Ornatum foliis ducem,
Quod regum tumidas contuderit minas,

Ostendet Capitolio;
Sed quae Tibur aquae fertile praefluont
Et spissae nemorum comae
Fingent Aeolio carmine nobilem.

Romae principis urbium
Dignatur suboles inter amabilis
Vatum ponere me choros,
Et iam dente minus mordeor invido.

O testudinis aureae
Dulcem quae strepitum, Pieri, temperas,
O mutis quoque piscibus
Donatura cycni, si libeat, sonum,

Totum muneris hoc tui est,
Quod monstror digito praetereuntium
Romanae fidicen lyrae:
Quod spiro et placeo, si placeo, tuom est.

IV.

DRUSUS AND THE CLAUDIAN HOUSE.

1. Occasion of the Poem: For some years the Vindelici and Raeti, two northern tribes, had ravaged the Roman frontiers by their frequent incursions. At length in 15 B.C. they were defeated by Drusus, the step-son of Augustus.

2. Outline of the Poem:

a) Like a young eagle swooping down upon the fold, or like a lion mangling a grazing roe, so did Drusus descend upon the Raetians and Vindelici, and show these long victorious hordes how resistless are the head and heart nurtured by Augustus's love and counsel, 1–28;

b) Not birth alone suffices; there must be wise breeding, too; else disgrace ensues, 29–36;

c) To the Claudian house, O Rome, thy debt is great. Think only of Metaurus's fight, of slain Hasdrubal, and Hannibal's great tribute to the race that thrives best when with disaster crowned, 37–72;

d) No failure can befall the Claudian arms, blessed as they are with the favor of Jove and the wise direction of our Emperor, 73–76.

3. Time: 15 B.C.

4. Metre: Alcaic. Introd. § 43.

Qualem ministrum fulminis alitem,
Cui rex deorum regnum in avis vagas
Permisit expertus fidelem
Iuppiter in Ganymēde flavo,

Olim iuventas et patrius vigor
Nido laborum propulit inscium,
Vernique iam nimbis remotis
Insolitos docuere nisus

Venti paventem, mox in ovilia
Demisit hostem vividus impetus,
Nunc in reluctantis dracones
Egit amor dapis atque pugnae;

Qualemve laetis caprea pascuis
Intenta fulvae matris ab ubere
Iam lacte depulsum leonem
Dente novo peritura vidit:

Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici; (quibus
Mos unde deductus per omne
Tempus Amazonia securi

Dextras obarmet, quaerere distuli,
Nec scire fas est omnia) sed diu
Lateque victrices catervae
Consiliis iuvenis revictae

Sensere, quid mens, rite quid indoles
Nutrita faustis sub penetralibus
Posset, quid Augusti paternus
In pueros animus Nerones.

Fortes creantur fortibus et bonis;
Est in iuvencis, est in equis patrum
Virtus, neque imbellem feroces
Progenerant aquilae columbam.

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant;
Utcumque defecere mores,
Indecorant bene nata culpae.

Quid debeas, o Roma, Neronibus,
Testis Metaurum flumen et Hasdrubal
Devictus et pulcher fugatis
Ille dies Latio tenebris,

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas
Ceu flamma per taedas vel Eurus
Per Siculas equitavit undas.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos.

Dixitque tandem perfidus Hannibal:
'Cervi luporum praeda rapacium,
Sectamur ultro, quos opimus
Fallere et effugere est triumphus.

Gens, quae cremato fortis ab Ilio
Iactata Tuscis aequoribus sacra
Natosque maturosque patres
Pertulit Ausonias ad urbes,

Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes ab ipso
Ducit opes animumque ferro.

Non hydra secto corpore firmior
Vinci dolentem crevit in Herculem,
Monstrumve submisere Colchi
Maius Echioniaeve Thebae.

Merses profundo, pulchrior evenit;
Luctere, multa proruit integrum
Cum laude victorem geritque
Proelia coniugibus loquenda.

Carthagini iam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis et fortuna nostri
Nominis Hasdrubale interempto.'

Nil Claudiae non perficient manus,
Quas et benigno numine Iuppiter
Defendit et curae sagaces
Expediunt per acuta belli.

V.

THE BLESSINGS OF AUGUSTUS'S SWAY.

1. Occasion of the Poem: The ode seems to have been prompted by the longing of the people for the return of Augustus from his northern campaign (16–13 B.C.); see Introd. to Ode II.

2. Outline of the Poem:

a) Return to thy people, O guardian of the race of Romulus, for whom we yearn as a mother for her son long absent across the sea, 1–16;

b) Under thy benign sway, fertility, peace, uprightness, chastity reign everywhere; yea, we even entreat thy name in prayer and beg the gods that long thou mayest live to bless Hesperia 17–40.

3. Time: 13 B.C.

4. Metre: Third Asclepiadean. Introd. § 47.

Divis orte bonis, optume Romulae
Custos gentis, abes iam nimium diu;
Maturum reditum pollicitus patrum
Sancto concilio redi.

Lucem redde tuae, dux bone, patriae:
Instar veris enim voltus ubi tuos
Adfulsit populo, gratior it dies
Et soles melius nitent.

Ut mater iuvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
Dulci distinet a domo,

Votis ominibusque et precibus vocat,
Curvo nec faciem litore demovet:
Sic desideriis icta fidelibus
Quaerit patria Caesarem.

Tutus bos etenim rura perambulat,
Nutrit rura Ceres almaque Faustitas,
Pacatum volitant per mare navitae;
Culpari metuit fides,

Nullis polluitur casta domus stupris,
Mos et lex maculosum edomuit nefas,
Laudantur simili prole puerperae,
Culpam poena premit comes.

Quis Parthum paveat, quis gelidum Scythen,
Quis Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
Bellum curet Hiberiae?

Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores;
Hinc ad vina redit laetus et alteris
Te mensis adhibet deum;

Te multa prece, te prosequitur mero
Defuso pateris, et Laribus tuom
Miscet numen, uti Graecia Castoris
Et magni memor Herculis.

'Longas o utinam, dux bone, ferias
Praestes Hesperiae!' dicimus integro
Sicci mane die, dicimus uvidi,
Cum sol Oceano subest.

VI.

INVOCATION TO APOLLO.

1. Occasion of the Poem: In the year 17 B.C. Augustus commissioned Horace to write the *Carmen Saeculare*, a hymn to be sung at the Saecular festival occurring that year. The present ode is an invocation to Apollo, begging help and inspiration for that important task.

2. Outline of the Poem:

a) O mighty god, punisher of proud Niobe and Tityos, director of the hand that laid Achilles low, master of the lyre, lend thy inspiration to my humble song, 1–28;

b) O boys and maidens, keep the time of my Lesbian measure, as ye hymn the praises of Latona's children. In after years the memory of this day may mean no little glory, 29–44.

3. Time: 17 B.C.

4. Metre: Sapphic and Adonic. Introd. § 44.

Dive, quem proles Niobea magnae
Vindicem linguae Tityosque raptor
Sensit et Troiae prope victor altae
Phthius Achilles,

Ceteris maior, tibi miles impar,
Filius quamvis Thetidis marinae
Dardanas turris quateret tremenda
Cuspide pugnax.

Ille, mordaci velut icta ferro
Pinus aut impulsa cupressus Euro,
Procidit late posuitque collum in
Pulvere Teucro.

Ille non inclusus equo Minervae
Sacra mentito male feriatos
Troas et laetam Priami choreis
Falleret aulam;

Sed palam captis gravis, heu nefas, heu,
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo,

Ni tuis victus Venerisque gratae
Vocibus divom pater adnuisset
Rebus Aeneae potiore ductos
Alite muros.

Doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crinis,
Dauniae defende decus Camenae,
Levis Agyieu.

Spiritum Phoebus mihi, Phoebus artem
Carminis nomenque dedit poetae.
Virginum primae puerique claris
Patribus orti,

Deliae tutela deae, fugacis
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
Pollicis ictum,

Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum celeremque pronos
Volvere mensis.

Nupta iam dices 'Ego dis amicum,
Saeculo festas referente luces,
Reddidi carmen docilis modorum
Vatis Horati.'

VII.

THE LESSON OF SPRING'S RETURN.

1. Outline of the Poem:

a) The snows have sped, Nature again clothes herself in living green, and Nymphs and Graces lead again the dancing bands, 1–6;

b) The changing seasons bid us reflect how brief is our earthly life, 7–18;

c) Lay not up treasure for some eager heir! Enjoy rather thy present stores! Death's fetters know no loosing, 19–28.

2. Time: Uncertain; between 23 and 13 B.C.

3. Metre: First Archilochian. Introd. § 55.

Diffugere nives, redeunt iam gramina campis
Arboribusque comae;
Mutat terra vices et decrescentia ripas
Flumina praetereunt;

Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne speres, monet annus et almum
Quae rapit hora diem.

Frigora mitescunt zephyris, ver proterit aestas
Interitura, simul
Pomifer autumnus fruges effuderit, et mox
Bruma recurrit iners.

Damna tamen celeres reparant caelestia lunae;
Nos ubi decidimus,
Quo pius Aeneas, quo Tullus dives et Ancus,
Pulvis et umbra sumus.

Quis scit an adiciant hodiernae crastina summae
Tempora di superi?
Cuncta manus avidas fugient heredis, amico
Quae dederis animo.

Cum semel occideris et de te splendida Minos
Fecerit arbitria,
Non, Torquāte, genus, non te facundia, non te
Restituet pietas;

Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum,
Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

VIII.

IN PRAISE OF POESY.

1. Outline of the Poem:

a) Gladly, O Censorinus, would I give bowls and bronzes, tripods, and statues such as Scopas chiselled, had I but store of these, 1–8;

b) But I have not, nor carest thou for such; a better gift I have, — my verse, 9–12;

c) 'Tis the poet that lendeth glory to the great; how else were Scipio, and Romulus, and Aeacus saved from oblivion? 13–34.

2. Time: Uncertain; between 23 and 13 B.C.

3. Metre: First Asclepiadean. Introd. § 45.

Donarem pateras grataque commodus,
Censorīne, meis aera sodalibus,
Donarem tripodas, praemia fortium
Graiorum, neque tu pessuma munerum
Ferres, divite me scilicet artium,
Quas aut Parrhasius protulit aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis, non tibi talium
Res est aut animus deliciarum egens.
Gaudes carminibus; carmina possumus
Donare et pretium dicere muneri.
Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis
Post mortem ducibus, non celeres fugae
Reiectaeque retrorsum Hannibalis minae,
Non incendia Carthaginis impiae
Eius, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes quam Calabrae Pierides neque,

Si chartae sileant quod bene feceris,
Mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis
Dignum laude virum Musa vetat mori
Caelo Musa beat. Sic Iovis interest
Optatis epulis impiger Hercules,
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates,
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

IX.

IN PRAISE OF LOLLIUS.

1. Outline of the Poem:

a) Think not that my verse shall perish. Homer, 'tis true, is first of bards; yet the songs of other poets may hope to live as well, 1–12;

b) Helen was not the first to yield to the persuasive words of a paramour, and many a brave hero lived before Agamemnon's day. Why do we know them not? They lacked the bard to chronicle their deeds, 13–30;

c) Thee, O Lollius, I'll save from such a fate. Here be thy lofty soul, thy wisdom, thy integrity, fit subject of my song! 30–52.

2. Time: About 16 B.C.

3. Metre: Alcaic. Introd. § 43.

Ne forte credas interitura quae
Longe sonantem natus ad Aufidum
Non ante volgatas per artis
Verba loquor socianda chordis:

Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent
Ceaeque et Alcaei minaces
Stesichorique graves Camenae;

Nec siquid olim lusit Anacreon
Delevit aetas; spirat adhuc amor
Vivontque commissi calores
Aeoliae fidibus puellae.

Non sola comptos arsit adulteri
Crinis et aurum vestibus illitum
Mirata regalisque cultus
Et comites Helene Lacaena,

Primusve Teucer tela Cydonio
Direxit arcu; non semel Ilios
Vexata; non pugnavit ingens
Idomeneus Sthenelusve solus

Dicenda Musis proelia; non ferox
Hector vel acer Deiphobus graves
Excepit ictus pro pudicis
Coniugibus puerisque primus.

Vixere fortes ante Agamemnona
Multi; sed omnes inlacrimabiles
Urgentur ignotique longa
Nocte, carent quia vate sacro.

Paulum sepultae distat inertiae
Celata virtus. Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens et secundis
Temporibus dubiisque rectus,

Vindex avarae fraudis et abstinens
Ducentis ad se cuncta pecuniae,
Consulque non unius anni,
Sed quotiens bonus atque fidus

Iudex honestum praetulit utili,
Reiecit alto dona nocentium
Voltu, per obstantis catervas
Explicuit sua victor arma.

Non possidentem multa vocaveris
Recte beatum; rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti

Duramque callet pauperiem pati
Peiusque leto flagitium timet,
Non ille pro caris amicis
Aut patria timidus perire.

X.

BEAUTY IS FLEETING.

1. **Outline of the Poem:** Thy flowing locks and rosy cheeks, O Ligurinus, will soon have passed away. Then shalt thou regret thy present haughtiness.

2. **Time:** Uncertain; between 23 and 13 B.C.

3. **Metre:** Fifth Asclepiadean. Introd. § 49.

O crudelis adhuc et Veneris muneribus potens,
Insperata tuae cum veniet pluma superbiae
Et, quae nunc umeris involitant, deciderint comae,
Nunc et qui color est puniceae flore prior rosae
Mutatus, Ligurīne, in faciem verterit hispidam:
Dices 'Heu,' quotiens te speculo videris alterum,
'Quae mens est hodie, cur eadem non puero fuit,
Vel cur his animis incolumes non redeunt genae?

XI.

A JOYOUS BIRTHDAY.

1. **Outline of the Poem:**

a) With wine, and garlands, Phyllis, and a sacrifice, I'm making ready for a joyous feast, none other than the birthday of my dear Maecenas, 1–20;

b) Forget all thoughts of Telephus! Another's pleasing fetters hold him fast. Come learn the lay I meant for thee, and banish care with song! 21–36.

2. **Time:** Uncertain; between 23 and 13 B.C.

3. **Metre:** Sapphic and Adonic. Introd. § 44.

Est mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
Est hederae vis

Multa, qua crinis religata fulges;
Ridet argento domus; ara castis
Vincta verbenis avet immolato
Spargier agno;

Cuncta festinat manus, huc et illuc
Cursitant mixtae pueris puellae;
Sordidum flammae trepidant rotantes
Vertice fumum.

Ut tamen noris quibus advoceris
Gaudiis, Idus tibi sunt agendae,
Qui dies mensem Veneris marinae
Findit Aprilem,

Iure sollemnis mihi sanctiorque
Paene natali proprio, quod ex hac
Luce Maecenas meus adfluentis
Ordinat annos.

Telephum, quem tu petis, occupavit
Non tuae sortis iuvenem puella
Dives et lasciva tenetque grata
Compede vinctum.

Terret ambustus Phaethon avaras
Spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
Bellerophontem,

Semper ut te digna sequare et ultra
Quam licet sperare nefas putando
Disparem vites. Age iam, meorum
Finis amorum,

(Non enim posthac alia calebo
Femina) condisce modos, amanda
Voce quos reddas: minuentur atrae
Carmine curae.

XII.

THE DELIGHTS OF SPRING.

1. Outline of the Poem:

a) Spring with its birds and breezes is again at hand, 1–12;
b) The season bids us quench our thirst with wine; but bring your contribution to the board, a box of perfume; on no other terms shalt thou share the contents of my jar, 13–24;
c) Forget the cares of trade meanwhile, and join me in this pastime, mindful of our fleeting life, 25–28.

2. Time: Uncertain; between 23 and 13 B.C.

3. Metre: Third Asclepiadean. Introd. § 47.

Iam veris comites, quae mare temperant,
Impellunt animae lintea Thraciae;
Iam nec prata rigent nec fluvii strepunt
Hiberna nive turgidi.

Nidum ponit, Ityn flebiliter gemens,
Infelix avis et Cecropiae domus
Aeternum opprobrium, quod male barbaras
Regum est ulta libidines.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula
Delectantque deum, cui pecus et nigri
Colles Arcadiae placent.

Adduxere sitim tempora, Vergili;
Sed pressum Calibus ducere Liberum
Si gestis, iuvenum nobilium cliens,
Nardo vina merebere.

Nardi parvos onyx eliciet cadum,
Qui nunc Sulpiciis adcubat horreis,
Spes donare novas largus amaraque
Curarum eluere efficax.

Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tingere poculis,
Plena dives ut in domo.

Verum pone moras et studium lucri
Nigrorumque memor, dum licet, ignium
Misce stultitiam consiliis brevem:
Dulce est desipere in loco.

XIII.

RETRIBUTION.

1. Outline of the Poem:

a) Lyce, my prayers are heard; in vain thou seekest by thy meretricious arts to recall the youth that's gone forever, 1–12;

b) But Coan silks and jewels cannot restore the rosy cheek and graceful form that once inspired my heart with love, 13–22;

c) Now thou art but a target for the gibes of gay young blades, 22–28.

2. Time: Uncertain; between 23 and 13 B.C.

3. Metre: Fourth Asclepiadean. Introd. § 48.

Audivere, Lyce, di mea vota, di
Audivere, Lyce: fis anus et tamen
Vis formosa videri
Ludisque et bibis impudens

Et cantu tremulo pota Cupidinem
Lentum sollicitas. Ille virentis et
Doctae psallere Chiae
Pulchris excubat in genis.

Importunus enim transvolat aridas
Quercus, et refugit te, quia luridi
Dentes te, quia rugae
Turpant et capitis nives.

Nec Coae referunt iam tibi purpurae
Nec cari lapides tempora, quae semel
Notis condita fastis
Inclusit volucris dies.

Quo fugit Venus, heu, quove color? decens
Quo motus? Quid habes illius, illius,
Quae spirabat amores,
Quae me surpuerat mihi,

Felix post Cinaram notaque et artium
Gratarum facies? Sed Cinarae brevis
Annos fata dederunt,
Servatura diu parem

Cornicis vetulae temporibus Lycen,
Possent ut iuvenes visere fervidi
Multo non sine risu
Dilapsam in cineres facem.

XIV.

DRUSUS AND TIBERIUS.

1. Occasion of the Poem: Despite the defeat administered to the Raeti and Vindelici by Drusus in 15 B.C. (see introduction to Ode IV.), the Vindelici, joined by some other tribes, undertook a fresh incursion soon after. Tiberius was despatched to join Drusus, and in 14 B.C. the two brothers accomplished the complete subjugation of the invaders.

2. Outline of the Poem:

a) No praises are adequate for thy achievements, O Augustus, whose mighty hand has again been felt by our northern foes, 1–9;

b) For thine were the troops, thine the plan, thine the favoring gods, through whom Drusus and Tiberius gallantly crushed the foe, scattering them in confusion, as Auster scatters the spray, or as rolling Aufidus when he overflows the farms, 9–34;

c) 'Twas on the anniversary of the day when suppliant Alexandria opened her port to thee, 34–40;

d) All nations own thy power, from East to West, from South to North, 41–52.

3. Time: 14 B.C.

4. Metre: Alcaic. Introd. § 43.

Quae cura patrum quaeve Quiritium
Plenis honorum muneribus tuas,
Auguste, virtutes in aevom
Per titulos memoresque fastus

Aeternet, o, qua sol habitabilis
Inlustrat oras, maxime principum,
Quem legis expertes Latinae
Vindelici didicere nuper,

Quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque velocis et arces
Alpibus impositas tremendis

Deiecit acer plus vice simplici;
Maior Neronum mox grave proelium
Commisit immanisque Raetos
Auspiciis pepulit secundis,

Spectandus in certamine Martio
Devota morti pectora liberae
Quantis fatigaret ruinis,
Indomitus prope qualis undas

Exercet Auster Pleiadum choro
Scindente nubes, impiger hostium
Vexare turmas et frementem
Mittere equom medios per ignes

Sic tauriformis volvitur Aufidus,
Qui regna Dauni praefluit Apuli,
Cum saevit horrendamque cultis
Diluviem minitatur agris,

Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu
Primosque et extremos metendo
Stravit humum sine clade victor,

Te copias, te consilium et tuos
Praebente divos. Nam tibi quo die
Portus Alexandrea supplex
Et vacuam patefecit aulam,

Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus adrogavit.

Te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
Miratur, o tutela praesens
Italiae dominaeque Romae.

Te, fontium qui celat origines,
Nilusque et Hister, te rapidus Tigris,
Te beluosus qui remotis
Obstrepit Oceanus Britannis,

Te non paventis funera Galliae
Duraeque tellus audit Hiberiae,
Te caede gaudentes Sygambri
Compositis venerantur armis.

XV.

AUGUSTUS.

1. Outline of the Poem:

a) Phoebus forbids me again to sing of battles and conquered cities, 1–4;

b) The Glory of Caesar's rule: Fertility has returned to bless our fields; the standards of Crassus have been restored; shut is Janus's temple, and the old virtues that made Rome great have been revived again; with Caesar as our guardian tranquillity is sure, 4–24;

c) And so, in the fashion of our sires, with wine, and flute, and song, let us celebrate the glorious men of old, and Troy, Anchises, and all the famous progeny of Venus, 25–32.

2. Time: Probably 13 B.C.

3. Metre: Alcaic. Introd. § 43.

Phoebus volentem proelia me loqui
Victas et urbes increpuit lyra,
Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas

Fruges et agris rettulit uberes
Et signa nostro restituit Iovi
Derepta Parthorum superbis
Postibus et vacuom duellis

Ianum Quirīni clausit et ordinem
Rectum evaganti frena licentiae
Iniecit emovitque culpas
Et veteres revocavit artis,

Per quas Latinum nomen et Italae
Crevere vires famaque et imperi
Porrecta maiestas ad ortus
Solis ab Hesperio cubili.

Custode rerum Caesare non furor
Civilis aut vis exiget otium,
Non ira, quae procudit enses
Et miseras inimicat urbes.

Non qui profundum Danuvium bibunt
Edicta rumpent Iulia, non Getae,
Non Seres infidive Persae,
Non Tanain prope flumen orti.

Nosque et profestis lucibus et sacris
Inter iocosi munera Liberi
Cum prole matronisque nostris,
Rite deos prius adprecati,

Virtute functos more patrum duces
Lydis remixto carmine tibiis
Troiamque et Anchisen et almae
Progeniem Veneris canemus.

CARMEN SAECULARE.

1. Occasion of the Hymn: The Valerian *gens* had from time immemorial observed the custom of offering sacrifices to the gods of the lower world upon the Tarentum, a part of the Campus Martius adjacent to the River. In the year 249 B.C., in the midst of the First Punic War, this gentile ceremonial had been converted into a national one under the name of the *Ludi Tarentini*. One hundred years later (149 B.C.), while the Third Punic War was in progress, the games had been repeated. Whether or not there existed any disposition to renew their celebration in B.C. 49 is entirely uncertain, but if there was, the troublous events of that year naturally prevented the execution of the purpose. Augustus, however, wished to revive the ancient ceremony, and secured from the *quindecimviri*, the custodians of the Sibylline books, an opinion that, according to the Etruscan reckoning of 110 years to a *saeculum*, the celebration was due in the year 17 B.C. So far as can now be determined, this decision was entirely arbitrary and was made purely for the purpose of indorsing the desire of Augustus to institute a solemn religious festival which should lend lustre to the new political order inaugurated by him.

In the programme of the festival, Augustus introduced certain new elements. The celebrations during the First and Third Punic Wars had been characterized mainly by sacrifices for the propitiation of the gods of the nether world. This feature was entirely omitted by Augustus, who now gave central prominence to Apollo and Diana. This was quite in conformity with the importance attached to the worship of Apollo by Augustus; see note on *Odes*, I. 2, 32. It is significant, too, that the direction of the saecular celebration was intrusted to the *quindecimviri*, whose official meeting place was the temple of Apollo on the Palatine; see Introd. to I. 31, 1.

The main celebration began on the evening of May 31, 17 B.C., and continued for three days, — till the night of June 3. The *Carmen Saeculare* formed a part of the third day's ceremonial, being sung in connection with a solemn sacrifice offered to Apollo upon the Palatine. The hymn was rendered by two specially chosen choruses, one of twenty-seven boys, the other of twenty-seven maidens. The members

of these choruses were chosen from children whose parents were still living, and who had been joined in wedlock by *confarreatio*, the most solemn form of Roman marriage.

How the different stanzas of the hymn were distributed between the choruses can only be matter of conjecture.

2. Outline of the Hymn:

a) Give ear, O Apollo and Diana, to our prayer on the day of our holy festival, 1–8;
b) Grant thou, Apollo, that nothing more glorious than Rome may ever be, 9–12;
c) Do thou, Diana, give aid to mothers in travail, and help to rear a progeny that in after time shall renew our sacred celebration, 13–24;
d) May the Parcae, too, join prosperous destinies to those already realized, 25–28;
e) May our harvests and flocks be blest, 29–32;
f) Hear, Apollo and Diana both, the boys and maidens that invoke your favor, 33–36;
g) If Rome be your creation, grant glory and power to the Roman folk, 37–48;
h) Grant, too, the supplications of our prince, before whom now the whole world bows, and who has brought our pristine Roman virtues back again, 49–60;
i) Yes, prophetic Apollo, and gracious Diana, prolong to an ever better era the Roman State, 61–72;
j) That such is the purpose of Jove and all the gods, we have full faith, 73–76.

3. Time: 17 B.C.

4. Metre: Sapphic and Adonic. Introd. § 44.

Phoebe silvarumque potens Diana,
Lucidum caeli decus, o colendi
Semper et culti, date quae precamur
Tempore sacro,

Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dis quibus septem placuere colles
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis et celas aliusque et idem
Nasceris, possis nihil urbe Roma
Visere maius!

Rite maturos aperire partus
Lenis, Ilithyia, tuere matres,
Sive tu Lucīna probas vocari
Seu Genitalis.

Diva, producas subolem patrumque
Prosperes decreta super iugandis
Feminis prolisque novae feraci
Lege marita,

Certus undenos deciens per annos
Orbis ut cantus referatque ludos
Ter die claro totiensque grata
Nocte frequentis.

Vosque veraces cecinisse, Parcae,
Quod semel dictum stabilisque rerum
Terminus servet, bona iam peractis
Iungite fata.

Fertilis frugum pecorisque tellus
Spicea donet Cererem corona;
Nutriant fetus et aquae salubres
Et Iovis aurae.

Condito mitis placidusque telo
Supplices audi pueros, Apollo;
Siderum regina bicornis, audi,
Luna, puellas.

Roma si vestrum est opus Iliaeque
Litus Etruscum tenuere turmae,
Iussa pars mutare Lares et urbem
Sospite cursu,

Cui per ardentem sine fraude Troiam
Castus Aeneas patriae superstes
Liberum munivit iter, daturus
Plura relictis:

Di, probos mores docili iuventae,
Di, senectuti placidae quietem,
Romulae genti date remque prolemque
Et decus omne.

Quaeque vos bobus veneratur albis
Clarus Anchisae Venerisque sanguis,
Impetret, bellante prior, iacentem
Lenis in hostem.

Iam mari terraque manus potentis
Medus Albanasque timet securis,
Iam Scythae responsa petunt superbi
Nuper et Indi.

Iam Fides et Pax et Honor Pudorque
Priscus et neclecta redire Virtus
Audet, apparetque beata pleno
Copia cornu.

Augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
Qui salutari levat arte fessos
Corporis artus,

Si Palatinas videt aequos aras,
Remque Romanam Latiumque felix
Alterum in lustrum meliusque semper
Proroget aevom,

Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curat et votis puerorum amicas
Applicat auris.

Haec Iovem sentire deosque cunctos
Spem bonam certamque domum reporto
Doctus et Phoebi chorus et Dianae
Dicere laudes.

EPODON
LIBER.

I.

FRIENDSHIP'S TRIBUTE.

1. Occasion of the Poem: Octavian and Antony had come to an open breach in the year 32 B.C. In the prosecution of the war which followed, Octavian in the spring of 31 B.C. crossed over to the coast of Epirus with his fleet and troops. But before his departure from Italy, he summoned to his headquarters at Brundisium the most influential members of the senatorial and equestrian orders, partly for consultation, partly to show by their presence the extent of his support. Among those who went was Maecenas. Horace evidently conceives his patron as setting out to share the dangers of the approaching campaign, and begs to be allowed to accompany him. This permission could not be granted. Maecenas returned to Rome and administered the civil affairs of Italy in Augustus's absence.

2. Outline of the Poem:

a) Thou goest, Maecenas, prepared to suffer every danger for the sake of Caesar; but what of me, whose life apart from thee is naught? Rather let me bear thee company in every danger, 1–14;

b) Of what avail my presence? At least 'twill save me anxious fear to be with thee, 15–22;

c) 'Tis purely for the love I bear, and not from hope of further gifts; more than enough is mine already, 23–34.

3. Time: 31 B.C.

4. Metre: Iambic Strophe. Introd. § 51.

Ibis Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Caesaris periculum
Subire, Maecenas, tuo.

Quid nos, quibus te vita si superstite
Iucunda, si contra, gravis?
Utrumne iussi persequemur otium
Non dulce ni tecum simul,
An hunc laborem mente laturi, decet
Qua ferre non molles viros?
Feremus, et te vel per Alpium iuga
Inhospitalem et Caucasum
Vel occidentis usque ad ultimum sinum
Forti sequemur pectore.
Roges, tuom labore quid iuvem meo,
Imbellis ac firmus parum?
Comes minore sum futurus in metu,
Qui maior absentis habet:
Ut adsidens implumibus pullis avis
Serpentium adlapsus timet
Magis relictis, non ut adsit auxili
Latura plus praesentibus.
Libenter hoc et omne militabitur
Bellum in tuae spem gratiae,
Non ut iuvencis inligata pluribus
Aratra nitantur mea,
Pecusve Calabris ante sidus fervidum
Lucana mutet pascuis,
Neque ut superni villa candens Tusculi
Circaea tangat moenia.
Satis superque me benignitas tua
Ditavit: haud paravero,
Quod aut avarus ut Chremes terra premam,
Discinctus aut perdam nepos.

II.

COUNTRY JOYS.

1. Outline of the Poem:

a) 'Happy the man who dwells in peace upon his farm! He trains his vines, beholds his grazing flocks and herds, gathers his honey, or plucks the fruit and purple clusters of the vine. Ofttimes beneath some ancient oak he lies and dreams, while birds and plashing fountains lull to sleep. When winter comes, no lack of sport; he hunts the boar or hare, forgetting 'mid such joys all troublous care. With wine and olives, now and then a kid or lamb, he feasts as richly as the best, and thrills with joy to contemplate his well-fed flocks, his oxen toiling home, his many slaves gathered about the hearth,' 1–66.

b) Thus spoke the money-lender Alfius. With firm intent to lead a farmer's life he called his funds all in upon the Ides; the Calends saw them loaned again, 67–70.

2. Time: Uncertain; not after 29 B.C.

3. Metre: Iambic Strophe. Introd. § 51.

'Beatus ille qui procul negotiis,
Ut prisca gens mortalium,
Paterna rura bobus exercet suis
Solutus omni faenore,
Neque excitatur classico miles truci,
Neque horret iratum mare,
Forumque vitat et superba civium
Potentiorum limina.
Ergo aut adulta vitium propagine
Altas maritat populos,
Aut in reducta valle mugientium
Prospectat errantis greges,
Inutilisque falce ramos amputans
Feliciores inserit,
Aut pressa puris mella condit amphoris,
Aut tondet infirmas ovis;

Vel cum decorum mitibus pomis caput
Autumnus agris extulit,
Ut gaudet insitiva decerpens pira
Certantem et uvam purpurae,
Qua muneretur te, Priāpe, et te, pater
Silvāne, tutor finium.
Libet iacere modo sub antiqua ilice,
Modo in tenaci gramine.
Labuntur altis interim ripis aquae,
Queruntur in silvis aves,
Fontesque lymphis obstrepunt manantibus,
Somnos quod invitet levis.
At cum tonantis annus hibernus Iovis
Imbres nivesque comparat,
Aut trudit acris hinc et hinc multa cane
Apros in obstantis plagas,
Aut amite levi rara tendit retia,
Turdis edacibus dolos,
Pavidumque leporem et advenam laqueo gruem
Iucunda captat praemia.
Quis non malarum, quas amor curas habet,
Haec inter obliviscitur?
Quodsi pudica mulier in partem iuvet
Domum atque dulcis liberos,
Sabina qualis aut perusta solibus
Pernicis uxor Apuli,
Sacrum vetustis extruat lignis focum
Lassi sub adventum viri,
Claudensque textis cratibus laetum pecus
Distenta siccet ubera,
Et horna dulci vina promens dolio
Dapes inemptas adparet:
Non me Lucrina iuverint conchylia
Magisve rhombus aut scari,

Siquos Eois intonata fluctibus
Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
Non attagen Ionicus
Iucundior quam lecta de pinguissimis
Oliva ramis arborum
Aut herba lapathi prata amantis et gravi
Malvae salubres corpori
Vel agna festis caesa Terminalibus
Vel haedus ereptus lupo.
Has inter epulas ut iuvat pastas oves
Videre properantis domum,
Videre fessos vomerem inversum boves
Collo trahentis languido
Postosque vernas, ditis examen domus,
Circum renidentis Lares.'
Haec ubi locutus faenerator Alfius,
Iam iam futurus rusticus,
Omnem redegit Idibus pecuniam,
Quaerit Kalendis ponere.

III.

THAT GUILTY GARLIC!

1. Occasion of the Poem: Horace had eaten at Maecenas's table of some dish containing garlic. With delicate humor he chides his host for the unpleasant effects of the herb.

2. Outline of the Poem:

a) Let him whose impious hand has wrought a father's death be doomed to eat of garlic, — more deadly than the hemlock, 1–5;

b) Was viper's blood a part of what I ate, or had Canidia's craft been shown? Verily 'twas with such an herb Medea

anointed Jason for his task. Nor did a hotter fire e'er rage on blazing Hercules than I have felt within, 6–18;

c) Ill luck befall thee, if again such trick thou play me! 19–22.

3. Time: Uncertain; not after 29 B.C.

4. Metre: Iambic Strophe. Introd. § 51.

Parentis olim siquis impia manu
Senile guttur fregerit,
Edit cicutis allium nocentius.
O dura messorum ilia!
Quid hoc veneni saevit in praecordiis?
Num viperinus his cruor
Incoctus herbis me fefellit? an malas
Canidia tractavit dapes?
Ut Argonautas praeter omnis candidum
Medēa mirata est ducem,
Ignota tauris inligaturum iuga
Perunxit hoc Iasonem;
Hoc delibutis ulta donis paelicem
Serpente fugit alite.
Nec tantus umquam siderum insedit vapor
Siticulosae Apuliae,
Nec munus umeris efficacis Herculis
Inarsit aestuosius.
At siquid umquam tale concupiveris,
Iocose Maecenas, precor,
Manum puella savio opponat tuo,
Extrema et in sponda cubet.

IV.

THE UPSTART.

1. Occasion of the Poem: This epode seems to have been evoked by Horace's disgust at some slave who, having achieved first freedom and then wealth, now offensively flaunts his good luck in the public eye.

2. Outline of the Poem:

a) I hate thee as the lamb the wolf, thou whose back is seared with stripes and thy ankles with the heavy chain, 1–4;

b) Thy altered fortune cannot change thy birth, nor turn from thee the scorn of all, despite thy wealth and lands, 5–16;

c) What boots it to lead our troops against the pirate and the slave, if such as this command our legions? 17–20.

3. Time: Uncertain; not after 29 B.C.

4. Metre: Iambic Strophe. Introd. § 51.

Lupis et agnis quanta sortito obtigit,
Tecum mihi discordia est,
Hibericis peruste funibus latus
Et crura dura compede.
Licet superbus ambules pecunia,
Fortuna non mutat genus.
Videsne, Sacram metiente te Viam
Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
Liberrima indignatio?
'Sectus flagellis hic triumviralibus
Praeconis ad fastidium
Arat Falerni mille fundi iugera
Et Appiam mannis terit
Sedilibusque magnus in primis eques
Othone contempto sedet.
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum?'

V.

CANIDIA'S INCANTATION.

1. Occasion of the Poem: Horace wishes to express his condemnation of the practices resorted to by contemporary votaries of the black art. The sorceress Canidia and her assistants are represented as murdering by a lingering death a young lad, whom they bury in the earth up to his chin. Their purpose is to secure his dried liver for use as a love-charm.

2. Outline of the Poem:

a) The Boy: 'What means this rabble and these savage looks?' 1–10;

b) Heedless of his plaints, Canidia plies her craft. Cypresses and fig trees torn from the tombs, with blood of frog, and hoot-owl's feather, herbs, and bones snatched from the jaws of a hungry bitch, she burns in her witches' fire, 11–28;

c) Veia meanwhile was digging up the earth for their awful purpose; Folia, too, was there, whose incantations bring stars and moon from the sky, 29–46;

d) Canidia: 'O Moon and Night, lend now your help, now turn your wrath and might against my foes. Now let Subura's dogs bark and drive the aged Varus forth! Why fail my Colchian charms to work? No root or herb escaped me, and yet he sleeps unmoved. A stronger charm I'll brew, and sooner shall the heaven sink below the sea, than thou escape my purpose,' 47–82;

e) The Boy: 'Thy charms are naught to alter right and wrong. With curses I'll pursue ye all. With curving claws I'll gash your cheeks. The crowd shall drive ye forth from street to street, ye filthy hags. Your bones the wolves and birds shall scatter, a sight my parents, though not I, shall live to see,' 83–102.

3. Time: Uncertain; not after 29 B.C.

4. Metre: Iambic Strophe. Introd. § 51.

'At o deorum quicquid in caelo regit
Terras et humanum genus,
Quid iste fert tumultus et quid omnium
Voltus in unum me truces?

Per liberos te, si vocata partubus
Lucīna veris adfuit,
Per hoc inane purpurae decus precor,
Per improbaturum haec Iovem,
Quid ut noverca me intueris aut uti
Petita ferro belua?'
Ut haec trementi questus ore constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora:
Canidia, brevibus implicata viperis
Crinis et incomptum caput,
Iubet sepulcris caprificos erutas,
Iubet cupressus funebris
Et uncta turpis ova ranae sanguine
Plumamque nocturnae strigis
Herbasque quas Iolcos atque Hiberia
Mittit venenorum ferax,
Et ossa ab ore rapta ieiunae canis
Flammis aduri Colchicis.
At expedita Sagana, per totam domum
Spargens Avernalis aquas,
Horret capillis ut marinus asperis
Echinus aut currens aper.
Abacta nulla Veia conscientia
Ligonibus duris humum
Exhauriebat, ingemens laboribus,
Quo posset infossus puer
Longo die bis terque mutatae dapis
Inemori spectaculo,
Cum promineret ore, quantum exstant aqua
Suspensa mento corpora:
Exsecta uti medulla et aridum iecur
Amoris esset poculum,

Interminato cum semel fixae cibo
Intabuissent pupulae.
Non defuisse masculae libidinis
Ariminensem Foliam
Et otiosa credidit Neapolis
Et omne vicinum oppidum,
Quae sidera excantata voce Thessala
Lunamque caelo deripit.
Hic inresectum saeva dente livido
Canidia rodens pollicem
Quid dixit aut quid tacuit? 'O rebus meis
Non infideles arbitrae,
Nox et Diana, quae silentium regis,
Arcana cum fiunt sacra,
Nunc, nunc adeste, nunc in hostilis domos
Iram atque numen vertite.
Formidulosis cum latent silvis ferae
Dulci sopore languidae,
Senem, quod omnes rideant, adulterum
Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
Meae laborarint manus.
Quid accidit? Cur dira barbarae minus
Venena Medeae valent,
Quibus superbam fugit ulta paelicem,
Magni Creontis filiam,
Cum palla, tabo munus imbutum, novam
Incendio nuptam abstulit?
Atqui nec herba nec latens in asperis
Radix fefellit me locis.
Indormit unctis omnium cubilibus
Oblivione paelicum.
A! a! solutus ambulat veneficae
Scientioris carmine!

Non usitatis, Vare, potionibus,
O multa fleturum caput,
Ad me recurres, nec vocata mens tua
Marsis redibit vocibus.
Maius parabo, maius infundam tibi
Fastidienti poculum,
Priusque caelum sidet inferius mari
Tellure porrecta super,
Quam non amore sic meo flagres uti
Bitumen atris ignibus.'
Sub haec puer iam non, ut ante, mollibus
Lenire verbis impias,
Sed dubius unde rumperet silentium,
Misit Thyesteas preces:
'Venena maga non fas nefasque, non valent
Convertere humanam vicem.
Diris agam vos; dira detestatio
Nulla expiatur victima.
Quin, ubi perire iussus exspiravero,
Nocturnus occurram Furor,
Petamque voltus umbra curvis unguibus,
Quae vis deorum est Manium,
Et inquietis adsidens praecordiis
Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
Contundet obscenas anus;
Post insepulta membra different lupi
Et Esquilinae alites,
Neque hoc parentes, heu mihi superstites,
Effugerit spectaculum.'

VI.

THE SLANDERER.

1. Outline of the Poem: Why dost thou worry helpless strangers only, thou coward cur? Come, turn thy empty threats on me, who have no fear for thee! Like the Molossian hound, I'll track thee out. Thy howl is but a cry for food. Beware! Or else thou'lt smart as did Archilochus or Bupalus's keen foe. When I'm attacked with savage tooth, am I to play the boy and plunge in tears?

2. Time: Uncertain; not after 29 B.C.

3. Metre: Iambic Strophe. Introd. § 51.

Quid immerentis hospites vexas, canis
  Ignavos adversum lupos?
Quin huc inanis, si potes, vertis minas,
  Et me remorsurum petis?
Nam qualis aut Molossus aut fulvos Laco,
  Amica vis pastoribus,
Agam per altas aure sublata nives,
  Quaecumque praecedet fera;
Tu, cum timenda voce complesti nemus,
  Proiectum odoraris cibum.
Cave, cave: namque in malos asperrimus
  Parata tollo cornua,
Qualis Lycambae spretus infido gener
  Aut acer hostis Bupalo.
An, siquis atro dente me petiverit,
  Inultus ut flebo puer?

VII.

A THREATENED RENEWAL OF CIVIL STRIFE.

1. Occasion of the Poem: From 43 to 39 B.C. there had been incessant civil strife. In the latter year the promise of permanent peace seemed to be secured by the treaty of Misenum, negotiated with Sextus Pompeius by Octavian and Antony. The poem apparently belongs soon after this, when fresh hostilities with Pompeius were threatening.

2. Outline of the Poem:

a) Whither, whither, are ye madly rushing? Why draw again the sword once sheathed? Has not enough of Roman blood been shed on flood and field? Not that the foe might grace our triumphs, but that the city should perish by its own hand. But even wolves and lions do not slay their kind, 1–12;

b) What is the cause? Is it blind fury, or some cruel spell, or some ancient sin? This last, I ween; the curse of Romulus is ours, 13–20.

3. Time: Probably 38 B.C.

4. Metre: Iambic Strophe. Introd. § 51.

Quo, quo scelesti ruitis? Aut cur dexteris
  Aptantur enses conditi?
Parumne campis atque Neptuno super
  Fusum est Latini sanguinis?
Non ut superbas invidae Carthaginis
  Romanus arces ureret,
Intactus aut Britannus ut descenderet
  Sacra catenatus Via,
Sed ut secundum vota Parthorum sua
  Urbs haec periret dextera.
Neque hic lupis mos nec fuit leonibus,
  Numquam nisi in dispar feris.
Furorne caecus an rapit vis acrior
  An culpa? Responsum date!

Tacent, et ora pallor albus inficit,
  Mentesque perculsae stupent.
Sic est: acerba fata Romanos agunt
  Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
  Sacer nepotibus cruor.

VIII.

The brutal coarseness of this epode leads to omission of an outline of its contents.

Rogare longo putidam te saeculo,
  Vires quid enervet meas,
Cum sit tibi dens ater et rugis vetus
  Frontem senectus exaret,
Hietque turpis inter aridas natis
  Podex velut crudae bovis!
Sed incitat me pectus et mammae putres,
  Equina quales ubera,
Venterque mollis et femur tumentibus
  Exile suris additum.
Esto beata, funus atque imagines
  Ducant triumphales tuom.
Nec sit marita, quae rotundioribus
  Onusta bacis ambulet.
Quid quod libelli Stoici inter sericos
  Iacere pulvillos amant?
Inlitterati num magis nervi rigent,
  Minusve languet fascinum?
Quod ut superbo provoces ab inguine,
  Ore adlaborandum est tibi.

IX.

AFTER ACTIUM.

1. Outline of the Poem:

a) When, O Maecenas, shall I celebrate with thee in feast and song great Caesar's victory, as but a short time since when Neptune's favored son, Pompeius, fled, driven from the seas? 1–10;

b) At a woman's beck our Roman troops have served, have bowed to eunuchs, and have courted Eastern ease. What wonder the Galatians turned away, and ships lay still in port? 11–20;

c) 'Tis hard to wait to celebrate our triumph, for greater victor ne'er came back to Rome, no not from Carthage even, 21–26;

d) In mourning garb, our foe is fleeing fast o'er unknown seas. Therefore bring beakers of the largest size and Chian, Lesbian, Caecuban. With Bacchus's gifts we'll banish all our care, 27–38.

2. Time: Autumn, 31 B.C.

3. Metre: Iambic Strophe. Introd. § 51.

Quando repostum Caecubum ad festas dapes
  Victore laetus Caesare
Tecum sub alta — sic Iovi gratum — domo,
  Beate Maecenas, bibam
Sonante mixtum tibiis carmen lyra,
  Hac Dorium, illis barbarum?
Ut nuper, actus cum freto Neptunius
  Dux fugit ustis navibus,
Minatus urbi vincla, quae detraxerat
  Servis amicus perfidis.
Romanus eheu — posteri negabitis —
  Emancipatus feminae
Fert vallum et arma miles et spadonibus
  Servire rugosis potest,

Interque signa turpe militaria
Sol adspicit conopium.
Ad hoc frementis verterunt bis mille equos
Galli, canentes Caesarem,
Hostiliumque navium portu latent
Puppes sinistrorsum citae.
Io Triumphe, tu moraris aureos
Currus et intactas boves?
Io Triumphe, nec Iugurthino parem
Bello reportasti ducem
Neque Africanum, cui super Carthaginem
Virtus sepulcrum condidit.
Terra marique victus hostis punico
Lugubre mutavit sagum.
Aut ille centum nobilem Cretam urbibus,
Ventis iturus non suis,
Exercitatas aut petit Syrtis Noto,
Aut fertur incerto mari.
Capaciores adfer huc, puer, scyphos
Et Chia vina aut Lesbia,
Vel quod fluentem nauseam coerceat
Metire nobis Caecubum.
Curam metumque Caesaris rerum iuvat
Dulci Lyaeo solvere.

X.

ILL LUCK TO MEVIUS.

1. Occasion of the Poem: Mevius and Bavius were two poetasters, who apparently had earned the contempt of all decent men. Cf. Virgil, *Ecl.* iii. 90 f.:

> Qui Bavium non odit, amet tua carmina, Mevi,
> Atque idem iungat volpes et mulgeat hircos.

2. Outline of the Poem:

a) May Auster wrench his ship with savage waves! May Eurus scatter oars and cordage! May Aquilo arise in might, nor any kindly star be seen! May he be borne on seas as wild as those that bore the band of conquering Greeks! 1–14;

b) What toil and anguish await thee and thy crew! What moans and useless prayers! If only thou become a prey to gulls, the Storms shall have a sacrifice from me, 15–24.

3. Time: Uncertain; not after 29 B.C.

4. Metre: Iambic Strophe. Introd. § 51.

Mala soluta navis exit alite,
Ferens olentem Mevium.
Ut horridis utrumque verberes latus,
Auster, memento, fluctibus.
Niger rudentis Eurus inverso mari
Fractosque remos differat;
Insurgat Aquilo, quantus altis montibus
Frangit trementis ilices.
Nec sidus atra nocte amicum appareat,
Qua tristis Orīon cadit;
Quietiore nec feratur aequore
Quam Graia victorum manus,
Cum Pallas usto vertit iram ab Ilio
In impiam Aiacis ratem.
O quantus instat navitis sudor tuis
Tibique pallor luteus
Et illa non virilis heiulatio
Preces et aversum ad Iovem,
Ionius udo cum remugiens sinus
Noto carinam ruperit.
Opima quodsi praeda curvo litore
Porrecta mergos iuveris,
Libidinosus immolabitur caper
Et agna Tempestatibus.

XI.

CUPID'S POWER.

1. Outline of the Poem:

a) Love seizes me again and takes away all thought of verse, 1–4;

b) 'Tis full three years since passion swayed me thus. Inachia was the last. Alas, the talk I was through all the town! When I brought my griefs to thee, vowing no more to strive against unworthy rivals, thou badst me homeward go. I went, — not homeward, but to portals that refused admittance, 5–22;

c) My love Lyciscus holds me now, from whom no friendly word or stern rebuke shall shake me free, — nothing but some fresh flame for lad or maid, 23–28.

2. Time: Uncertain; not after 29 B.C.

3. Metre: Third Archilochian. Introd. § 57.

Petti, nihil me sicut antea iuvat
  Scribere versiculos amore percussum gravi,
Amore, qui me praeter omnis expetit
  Mollibus in pueris aut in puellis urere.
Hic tertius December, ex quo destiti
  Inachia furere, silvis honorem decutit.
Heu me, per urbem, nam pudet tanti mali,
  Fabula quanta fui! Conviviorum et paenitet,
In quis amantem languor et silentium
  Arguit et latere petitus imo spiritus.
'Contrane lucrum nil valere candidum
  Pauperis ingenium!' querebar adplorans tibi,
Simul calentis inverecundus deus
  Fervidiore mero arcana promorat loco.
'Quodsi meis inaestuet praecordiis
  Libera bilis, ut haec ingrata ventis dividat
Fomenta, volnus nil malum levantia,
  Desinet imparibus certare summotus pudor.'
Ubi haec severus te palam laudaveram,
  Iussus abire domum ferebar incerto pede

Ad non amicos heu mihi postis et heu
Limina dura, quibus lumbos et infregi latus.
Nunc gloriantis quamlibet mulierculam
Vincere mollitia amor Lycisci me tenet;
Unde expedire non amicorum queant
Libera consilia nec contumeliae graves,
Sed alius ardor aut puellae candidae
Aut teretis pueri, longam renodantis comam.

XII.

The coarseness of this epode leads to omission of any outline of its contents.

Quid tibi vis, mulier nigris dignissima barris?
Munera cur mihi quidve tabellas
Mittis, nec firmo iuveni neque naris obesae?
Namque sagacius unus odoror,
Polypus an gravis hirsutis cubet hircus in alis,
Quam canis acer, ubi lateat sus.
Qui sudor vietis et quam malus undique membris
Crescit odor, cum pene soluto
Indomitam properat rabiem sedare, neque illi
Iam manet umida creta colorque
Stercore fucatus crocodili, iamque subando
Tenta cubilia tectaque rumpit.
Vel mea cum saevis agitat fastidia verbis:
'Inachia langues minus ac me;
Inachiam ter nocte potes, mihi semper ad unum
Mollis opus. Pereat male, quae te
Lesbia quaerenti taurum monstravit inertem,
Cum mihi Cous adesset Amyntas,
Cuius in indomito constantior inguine nervos,
Quam nova collibus arbor inhaeret.

Muricibus Tyriis iteratae vellera lanae
Cui properabantur? Tibi nempe,
Ne foret aequalis inter conviva, magis quem
Diligeret mulier sua quam te.
O ego non felix, quam tu fugis, ut pavet acris
Agna lupos capreaeque leones!'

XIII.

DEFIANCE TO THE STORM: MAKE MERRY!

1. Outline of the Poem:

a) Without, the snow is falling, and the woods are roaring with the gale, 1–3;

b) But let us, friends, enjoy our opportunity, and banish care from clouded brow! Bring out the oldest vintage! The god will soon make all things right. Therefore, with perfume sweet and music, let us free our hearts from trouble! 3–10;

c) So sang the Centaur Chiron to his foster-child, Achilles: 'O child of Thetis, goddess-born, Scamander's streams await thee, whence no power shall bring thee home again; there, with wine and song, sweet consolations, find relief for every ill!' 11–18.

2. Time: Uncertain; not after 29 B.C.

3. Metre: Second Archilochian. Introd. § 56.

Horrida tempestas caelum contraxit, et imbres
Nivesque deducunt Iovem; nunc mare, nunc siluae
Thraeicio Aquilone sonant. Rapiamus, amici,
Occasionem de die, dumque virent genua
Et decet, obducta solvatur fronte senectus.
Tu vina Torquāto move consule pressa meo.
Cetera mitte loqui: deus haec fortasse benigna
Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo iuvat et fide Cyllenea
Levare diris pectora sollicitudinibus,
Nobilis ut grandi cecinit Centaurus alumno:
'Invicte, mortalis dea nate puer Thetide,

Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina lubricus et Simois,
Unde tibi reditum certo subtemine Parcae
Rupere, nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
Deformis aegrimoniae dulcibus alloquiis.'

XIV.

PROMISES UNFULFILLED.

1. **Outline of the Poem:**

a) You weary me with asking why soft indolence has brought forgetfulness upon me, 1–5;
b) 'Tis the god, the god, that keeps me from my task; so burned Anacreon's heart, they say, for Samian Bathyllus, 6–12;
c) Thou thyself escapest not the flame; if she be fair, rejoice, 13–16.

2. **Time:** Uncertain; not after 29 B.C.

3. **Metre:** First Pythiambic. Introd. § 53.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus,
Pocula Lethaeos ut si ducentia somnos
Arente fauce traxerim,
Candide Maecenas, occidis saepe rogando:
Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
Ad umbilicum adducere.
Non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teium,
Qui persaepe cava testudine flevit amorem
Non elaboratum ad pedem.
Ureris ipse miser: quodsi non pulchrior ignis
Accendit obsessam Ilion,
Gaude sorte tua; me libertina, nec uno
Contenta, Phryne macerat.

XV.

FAITHLESS.

1. Outline of the Poem:

a) 'Twas 'neath the smiling moon that thou didst plight thy troth, clinging to me as tightly as the ivy to the oak, and promising that while the flock should fear the wolf, while Orion stirs the wintry sea, our love should know no change, 1–10;

b) And yet, Neaera, as Horace has in him a spark of manhood, he will not suffer thee to grant thy favors to a rival, but straight will seek him out another mate, 11–16;

c) And thou, who hast supplanted me, rich though thou be in flocks and lands and gold, and in the lore of sages, thou shalt not hold the love thou now hast won. Then shall I laugh at thee, 17–24.

2. Time: Uncertain; not after 29 B.C.

3. Metre: First Pythiambic. Introd. § 53.

Nox erat et caelo fulgebat Luna sereno
  Inter minora sidera,
Cum tu, magnorum numen laesura deorum,
  In verba iurabas mea,
Artius atque hedera procera adstringitur ilex
  Lentis adhaerens bracchiis,
Dum pecori lupus et nautis infestus Orīon
  Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
  Fore hunc amorem mutuom.
O dolitura mea multum virtute Neaera!
  Nam siquid in Flacco viri est,
Non feret adsiduas potiori te dare noctes,
  Et quaeret iratus parem;
Nec semel offensi cedet constantia formae,
  Si certus intrarit dolor.
Et tu, quicumque es felicior atque meo nunc
  Superbus incedis malo,

Sis pecore et multa dives tellure licebit
Tibique Pactōlus fluat,
Nec te Pythagorae fallant arcana renati,
Formaque vincas Nirea,
Eheu, translatos alio maerebis amores.
Ast ego vicissim risero.

XVI.

THE WOES OF CIVIL STRIFE. — THE ONLY HELP.

1. Occasion of the Poem · The civil strife following the assassination of Julius Caesar had not ceased with the Battle of Philippi (42 B.C.). Lucius Antonius (brother of Mark Antony) and his wife Fulvia had, in 41 B.C., incited the Perusian War, and there threatened a renewal of the dissensions that had rent the state for nearly a decade.

2. Outline of the Poem:

a) A second generation wastes away in the throes of civil war, and the city that no hostile foe could crush is perishing by forces from within. Our site shall be again a waste, and Quirinus's ashes shall be scattered to the winds by savage conquerors, 1–14;

b) Our only hope of safety is to flee, pledging each other never to return till Nature's laws be changed, 15–34;

c) Let craven hearts remain! Let all the nobler part set sail and seek the Happy Isles, where corn and wine, where fig and olive, grow untended; from hollow oaks the honey flows; the goats unbidden seek the milking-pail; the air breeds no distempers, and the king of gods dispenses showers and warmth with even hand, 35–62;

d) From gold to bronze, from bronze to iron, the ages change; yet for the righteous an escape is ready, if ye but heed my words of prophecy, 63–66.

3. Time: 41 B.C.

4. Metre: Second Pythiambic. Introd. § 54.

Altera iam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marsi
Minacis aut Etrusca Porsenae manus,

Aemula nec virtus Capuae nec Spartacus acer
Novisque rebus infidelis Allobrox,
Nec fera caerulea domuit Germania pube
Parentibusque abominatus Hannibal:
Impia perdemus devoti sanguinis aetas,
Ferisque rursus occupabitur solum.
Barbarus heu cineres insistet victor et urbem
Eques sonante verberabit ungula,
Quaeque carent ventis et solibus ossa Quirīni,
Nefas videre! dissĭpabit insolens.
Forte, quod expediat, communiter aut melior pars
Malis carere quaeritis laboribus?
Nulla sit hac potior sententia, Phocaeorum
Velut profugit exsecrata civitas
Agros atque lares patrios, habitandaque fana
Apris reliquit et rapacibus lupis,
Ire, pedes quocumque ferent, quocumque per undas
Notus vocabit aut protervos Africus.
Sic placet? an melius quis habet suadere? Secunda
Ratem occupare quid moramur alite?
Sed iuremus in haec: simul imis saxa renarint
Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina,
In mare seu celsus procurrerit Appenninus,
Novaque monstra iunxerit libidine
Mirus amor, iuvet ut tigris subsidere cervis,
Adulteretur et columba miluo,
Credula nec ravos timeant armenta leones,
Ametque salsa levis hircus aequora.
Haec et quae poterunt reditus abscindere dulcis
Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
Inominata perprimat cubilia.

Vos, quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus; arva, beata
Petamus arva divites et insulas,
Reddit ubi Cererem tellus inarata quotannis
Et imputata floret usque vinea,
Germinat et numquam fallentis termes olivae,
Suamque pulla ficus ornat arborem,
Mella cava manant ex ilice, montibus altis
Levis crepante lympha desilit pede.
Illic iniussae veniunt ad mulctra capellae,
Refertque tenta grex amicus ubera,
Nec vespertinus circumgemit ursus ovile,
Neque intumescit alta viperis humus;
Pluraque felices mirabimur, ut neque largis
Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glaebis,
Utrumque rege temperante caelitum.
Non huc Argoo contendit remige pinus,
Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae,
Laboriosa nec cohors Ulixei.
Nulla nocent pecori contagia, nullius astri
Gregem aestuosa torret impotentia.
Iuppiter illa piae secrevit litora genti,
Ut inquinavit aere tempus aureum;
Aere, dehinc ferro duravit saecula, quorum
Piis secunda vate me datur fuga.

XVII.

A MOCK RECANTATION.

1. Outline of the Poem:

a) Horace: 'I bow at last to thy superior powers, Canidia, and beg thee, as thy suppliant, to cease thy spells, and quickly turn thy magic wheel the backward way, 1–7;

b) 'Achilles withheld not mercy from his foes, nor was Circe deaf to prayers, 8–18;

c) 'Enough and more of torture have I undergone; my youth is fled; my hair is white; thy power I own, burning with hotter flame than Aetna's; name but the penalty thou dost impose; I'll pay it; I'll sound thy praises on mendacious lute; I'll call thee pure and noble, born of glorious sire,' 19–52;

d) Canidia: 'My ears are deaf to all entreaty. I suffer thee unpunished to divulge my rites! To spread my name abroad throughout the town! Thy punishment is but begun; like Pelops, Tantalus, Prometheus, Sisyphus, thou shalt long for rest that may not be; thou'lt long to hurl thyself from lofty towers, to stab, to hang thyself; yet all in vain; with all my craft, shall I lament the failure of my arts on thee?' 53–81.

2. Time: Uncertain; not after 29 B.C.

3. Metre: Iambic Trimeter. Introd. § 50.

'Iam iam efficaci do manus scientiae,
Supplex et oro regna per Proserpinae,
Per et Dianae non movenda numina,
Per atque libros carminum valentium
Refixa caelo devocare sidera,
Canidia, parce vocibus tandem sacris
Citumque retro solve, solve turbinem!
Movit nepotem Telephus Nereium,
In quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat.
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis moenibus rex procidit

Heu pervicacis ad pedes Achillei.
Saetosa duris exuere pellibus
Laboriosi remiges Ulixei
Volente Circa membra, tunc mens et sonus
Relapsus atque notus in voltus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus.
Fugit iuventas et verecundus color
Reliquit; ossa pelle amicta lurida,
Tuis capillus albus est odoribus,
Nullum ab labore me reclinat otium;
Urget diem nox et dies noctem, neque est
Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina
Caputque Marsa dissilire nenia.
Quid amplius vis? O mare et terra, ardeo,
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
Virens in Aetna flamma; tu, donec cinis
Iniuriosis aridus ventis ferar,
Cales venenis officina Colchicis.
Quae finis aut quod me manet stipendium?
Effare; iussas cum fide poenas luam,
Paratus expiare, seu poposceris
Centum iuvencos, sive mendaci lyra
Voles sonari: tu pudica, tu proba
Perambulabis astra sidus aureum.
Infamis Helenae Castor offensus vicem
Fraterque magni Castoris, victi prece,
Adempta vati reddidere lumina:
Et tu — potes nam — solve me dementia,
O nec paternis obsoleta sordibus
Nec in sepulcris pauperum prudens anus

Novendiales dissipare pulveres.
Tibi hospitale pectus et purae manus
Tuosque venter Pactumeius, et tuo
Cruore rubros obstetrix pannos lavit,
Utcumque fortis exsilis puerpera.'
'Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotytia
Volgata, sacrum liberi Cupidinis,
Et Esquilini pontifex venefici
Impune ut urbem nomine impleris meo?
Quid proderit ditasse Paelignas anus
Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent;
Ingrata misero vita ducenda est in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater,
Egens benignae Tantalus semper dapis,
Optat Promētheus obligatus aliti,
Optat supremo collocare Sisyphus
In monte saxum; sed vetant leges Iovis.
Voles modo altis desilire turribus,
Modo ense pectus Norico recludere,
Frustraque vincla gutturi nectes tuo,
Fastidiosa tristis aegrimonia.
Vectabor umeris tunc ego inimicis eques,
Meaeque terra cedet insolentiae.
An quae movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere lunam vocibus possim meis,
Possim crematos excitare mortuos
Desiderique temperare pocula,
Plorem artis in te nil agentis exitum?'

NOTES.

ODES — BOOK I.

ODE I.

1. **Maecenas**: Horace's friend and patron; see Introd. § 4. **atavis . . . regibus**: *royal ancestors;* for this use of a noun in apposition with adjective force, *cf.* Virg. *Aen.* i. 273, *regina sacerdos*, 'a royal priestess'; i. 21, *populum late regem*, 'a people widely dominant.' Maecenas traced his lineage back to the old Etruscan kings.

2. **O**: observe the hiatus between *O* and *et;* such hiatus is regular after the interjections *o* and *a*. **praesidium, decus**: *praesidium* is used with reference to the material and moral support extended by Maecenas to the poet; *decus*, with reference to the honor which this support conferred.

3. **sunt quos iuvat**: *sunt qui*, *sunt quos* are ordinarily followed in prose by the subjunctive; yet Horace repeatedly uses the indicative; similarly, we have *est qui spernit*, line 19 below. **curriculo**: *racing chariot;* the first instance of the employment of *curriculum* in this sense. Some refer the word to a nominative *curriculus*. **pulverem Olympicum**: *i.e.* in the Olympic games. The Olympic festival was still regularly celebrated in Horace's day; it continued to be maintained without interruption until the close of the fourth century A.D.

4. **collegisse**: an instance of the use, common in the poets, of the perfect infinitive for the present; in this passage the use of the perfect may have been determined by metrical considerations (*cf.* *cōllēgīssĕ* with *cōllĭgĕrĕ*). **meta evitata**: grammatically, *meta* is the subject, but the logical subject is the idea of 'avoiding the turning-point' contained in *meta evitata;* *cf.* the familiar *post urbem conditam*, *post reges exactos*. The races in the Greek hippodrome, as in the Roman

circus, were regularly run around a long low stone structure (called in Latin *spina*, 'thorn'). At each end of the *spina*, stood a detached semi-circular pier surmounted by three columns. This was the *meta*, to turn which neatly, without slackening speed (*cf. fervidis rotis*) or making too wide a sweep, required the greatest skill on the part of the driver.

5. palma: to be taken literally; in Horace's day it had long been customary at the Greek and Roman chariot races to present the victor with a palm branch. Roman sculpture abounds in illustrations of this custom. **nobilis**: here in causative sense, of that which *makes* famous.

6. terrarum dominos: *as lords of the earth; dominos* is in predicate relation to *quos*, to be supplied as the direct object of *evehit*. A similar allusion to the pride of victory in the chariot race occurs iv. 2. 17, *quos Elea* (= *Olympica*) *domum reducit palma caelestis*.

7. hunc: dependent upon *iuvat* to be supplied in thought from line 4. **mobilium, turba**: both words contain a somewhat cynical reference to the uncertainty of the popular temper. Cicero, *pro Murena*, 17. 35, speaks in a similar strain of the popular assemblies, comparing them to a sea of conflicting currents.

8. tergeminis honoribus: *to triple honors;* but *honoribus* is really ablative of means, *i.e.* exalt by conferring these honors; the triple honors are the quaestorship, the praetorship, and the consulship. The first two were a necessary preliminary to the third. **tollere**: the use of the infinitive with *certare* is chiefly poetical.

9. illum: dependent (like *hunc* in line 7) upon *iuvat* to be supplied in thought. **proprio**: note the emphasis which rests upon this word.

10. quicquid: *i.e.* the entire harvest. **Libycis**: Africa was at this time one of the main sources of the Roman grain supply. Horace repeatedly alludes to the fertility of this district, *e.g.* iii. 16. 31, *fertilis Africae; Sat.* ii. 3. 87, *frumenti quantum metit Africa*.

11. findere: note the force of this word; the clods are so hard that they have to be 'split,' as it were; yet in spite of this the man cannot be lured from his little plot of barren ground; the infinitive with *gaudere* is poetical.

12. Attalicis condicionibus: *the terms of an Attalus, i.e.* such terms as an Attalus might offer. Attalus had been the name of several kings of Pergamus in Asia Minor. Their wealth, like that of Croesus, was proverbial.

13. demoveas: lit. *turn away;* but the word is here used in the pregnant sense of 'turn from his farming and induce to,' *etc.;* one may render by *lure.* **ut secet**: *to plough;* the clause is dependent upon *demoveas*, which here takes the construction of a verb of *persuading.* **Cypria**: Cyprus was famous as a centre of shipbuilding. Note the poet's skill in adding this concrete touch to the picture; the device is repeated in verses 14 and 15 (*Myrtoum, Icariis*), and is, of course, common in all poetry.

14. Myrtoum: the Myrtoan Sea lay between the Peloponnesus and the Cyclades. It was proverbially stormy. **pavidus nauta**: *as a trembling sailor*, in predicate relation to the subject of *secet.*

15. Icariis fluctibus: the Icarian Sea was another stormy body of water; it lay off the southwest coast of Asia Minor. Legend connected it with the fall of the luckless Icarus; *fluctibus* is dative; the construction is a Grecism; see Introd. § 36, *c.* and *cf.* i. 3. 13, *decertantem Aquilonibus.*

16. otium et oppidi rura sui: *i.e.* the quiet of his native town and the peaceful fields *around* it.

18. pauperiem: simply 'narrow circumstances,' not 'poverty' as we understand the word. **pati**: dependent upon *indocilis*, a poetical construction. See Introd. § 41, *c.*

19. est qui spernit: for the indicative after *est qui*, see note on *iuvat* in line 4 above. **Massici**: understand *vini.* The Massic wine, grown on the Mons Massicus in northern Campania, was one of the famous Italian brands.

20. solido de die: the *solidus dies* was the business day, extending from the early morning to the *end* of the ninth hour, *i.e.* about 3 P.M. **demere**: the infinitive with *spernere* is a poetic construction.

21. membra: direct object of *stratus*, which is here used as a middle. B. 175. 2. *d*; A. and G. 240. *c.* N.; G. 338. N. 2. **arbuto**: the arbūtus, or wild strawberry tree, was highly prized for its shade. In the autumn it was conspicuous for its bright red berries.

22. aquae . . . sacrae: the scholiast Porphyrio comments as follows on these words: *omnes autem fontes sacri habentur, et ideo 'caput sacrae aquae' ait.* **lene caput**: *i.e.* the gently murmuring spring. Strictly, of course, it is the spring which is sacred, and the issuing stream which gently murmurs; but the interchange of epithets needs no justification.

23. lituo: for *lituī sonitu; lituo* is probably ablative; B. *L. L.*[1] § 337. The *lituus* was a curved instrument; the *tuba* was straight. The former was used in the cavalry, the latter in the infantry.

24. matribus: dative of agency, a construction occurring with some frequency, even in prose, in connection with the perfect passive participle.

25. detestata: here used passively; other instances of perfect passive participles of deponent verbs so used are i. 32. 5, *modulate*, 'tuned'; *Epod.* 16. 8, *abominatus*, 'detested.' **Iove**: here equivalent to *caelo*. Jupiter was originally the god of the sky; hence his functions as thunderer and wielder of the lightning. The root *Iov-* (Indo-European *djev-*) originally meant 'sky,' 'light.' Latin *dies*, 'day,' is the same word; *cf. Diespiter* (archaic and poetical) = *Iupiter*. B. *L. L.* 180. 4.

27. catulis: *hounds;* dative, like *matribus* above in line 24.

28. Marsus: poetical for *Marsicus*. The Marsi inhabited a mountainous district of central Italy, about fifty miles to the east of Rome. **aper**: the wild boar was highly prized by the Roman epicures, and in consequence was much hunted.

29. me: in emphatic position, introducing the climax of the ode, Horace's own aspiration. **doctarum frontium**: this is practically equivalent to 'the poet's brow'; *doctus* was applied to any one who had achieved distinction in philosophy, art, or letters. **hederae**: poetic plural; the ivy was sacred to Bacchus, one of the patron divinities of poets.

30. dis miscent: the idea is the same as that found above in line 5, *palma evehit ad deos;* for the case of *dis*, see note on line 23, *lituo*. **gelidum nemus**, *etc.*: *i.e.* the cool grove with its bands of nymphs and satyrs.

31. leves: *light-footed, lightly tripping.*

32. secernunt populo: *i.e.* distinguish from the people, raise me above the common herd. **tibias**: not the poetic plural; two *tibiae* were regularly played together; they were fastened to a single mouthpiece, one *tibia* being held in each hand.

33. Euterpe: the muse of music, including lyric poetry, which was originally composed for singing to a musical accompaniment. In works of art, Euterpe is represented with flutes in her hands. **cohibet**: *withhold.* **Polyhymnia**: another muse of poetry, often defined as 'the muse of the sublime hymn.'

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[1] *Bennett's Latin Language.*

34. Lesboum barbiton: *i.e.* the lyre of the Lesbian poets, Sappho and Alcaeus (600 B.C.). These were Horace's chief models in the composition of his lyric poems. He imitated not merely their poetic form, but also very largely their themes and their poetic phraseology. Introd. § 18. **tendere**: *tune*, lit. *stretch* (*i.e.* the strings); the infinitive with *refugere* is poetical.

35. lyricis vatibus inseris: *i.e.* acknowledge my claim to rank as a lyric poet. The first meaning of *vates* apparently was 'seer,' 'soothsayer,' 'prophet.' Virgil and Horace, however, apply it to poets as a loftier and more honorable designation than *poeta*. Some think that *vates* originally meant 'poet,' 'bard,' and that Virgil and Horace simply revived the early usage; but this view is not well supported. Note the poetical employment of the present tense with the force of a future. The subject of *inseris* is emphatic; we should have expected *tu* to be expressed.

36. sublimi feriam sidera vertice: *i.e.* my pride and joy will be complete.

ODE II.

1. terris: the dative is best explained as equivalent to *in terras*. **nivis**: snow is not unusual in central Italy in the winter months, though it rarely lies long.

2. Pater: *i.e.* Jupiter. **rubente**: referring to the lightning.

3. sacras arces: probably the two summits of the Capitoline, on which stood temples, one sacred to Juno, the other to Jupiter, Juno, and Minerva in common.

4. terruit. terruit: such repetition of the same word without an intervening conjunction is a favorite device of Horace.

5. gentis: *i.e.* all the races of the earth. The storm had doubtless been local, but Horace conceives it as widely prevalent. **grave ne rediret**: the clause depends upon the idea of *fearing* involved in *terruit*. 'made to fear,' 'inspired with terror.' Note that in poetry words which ordinarily stand first in their clause are frequently 'postponed' (placed after); so here *ne*; *cf.* line 7, *omne cum*; line 9, *piscium et*.

6. Pyrrhae: wife of Deucalion. According to the myth, all mankind, except Deucalion and Pyrrha, had been destroyed by a flood. They renewed the human race by casting stones behind them; the stones hurled by Deucalion became men; those hurled by Pyrrha became women. **nova monstra**: explained by the following clauses.

7. Proteus: the prophetic 'old man of the sea'; he tended the seals of Poseidon (Neptune). **pecus**: *i.e.* the herd of seals.

8. visere: the use of the infinitive to denote purpose is poetical.

10. columbis: the *columba* did not ordinarily nest in trees; but Horace was hardly a scientific observer.

11. superiecto: *i.e.* spread over the surface of the earth. The emphasis of the clause rests upon this word. Note also the interlocked order of the words, *superiecto pauidae aequore dammae*, a favorite arrangement in Horace.

13. flavom: Horace seems to have followed the earlier spelling in *-vos, -vom; -quos, -quom; -uos, -uom, etc.* The spellings *-vus, -vum; -cus, -cum; -uus, -uum*, had become well established in ordinary usage before his day, but poets naturally cling tenaciously to the old style. *Cf.* B. *L. L.* § 57. 1. As applied to the Tiber, *flavom* is a poetical designation for its turbid stream.

14. litore Etrusco: *litus* is here used for *ripa*. The Etruscan bank is the right bank of the Tiber. Just at the city the river makes a sharp turn, so that the water, hurled on by the current (and perhaps by the wind), seemed to come directly from the bank opposite the city.

15. deiectum: the supine. **monumenta regis**: the 'memorial of the king' is the Regia, or official residence of the pontifex maximus, situated at the southeastern end of the Roman Forum. Some remains of its foundations have been brought to light in recent years. The building was called *monumenta regis*, because it was popularly thought to date from the time of King Numa, whose great interest in the religious ceremonials of his time is well attested in the traditions that cluster about his name. Since the Roman Forum was on low land, the Tiber not infrequently rose high enough to flood the ground on which the Regia stood. Such inundations occur periodically to-day.

16. templaque Vestae: probably we have not here an instance of the poetic plural. There were two temples of Vesta, one called *aedes Vestae*, the other *aedicula Vestae*. They were situated adjacent to the Regia.

17. Iliae: Ilia is another name for Rhea Silvia, the mother of Romulus and Remus; according to the common legend, she was thrown by Amulius's order into the Tiber, and the river god came to be looked upon as her spouse. Hence the flood is represented by the poet as intended to avenge the wrongs of Ilia. For another view, see below on *querenti*. **iactat**: *shows;* the *dum*-clause is explicative of the preceding *ire deiectum*, *i.e.* the Tiber advances to hurl down the

temples of the city in his quest of vengeance. **nimium**: to be joined with *ultorem;* the god is too eager an avenger. **querenti**: *i.e.* of her own wrongs. Others refer it to complaints at the assassination of Caesar (her descendant, according to the familiar tradition); in that case, the Tiber must be thought of as aiming to avenge the crime of Caesar's murder.

18. sinistra: *i.e.* the bank on which the greater part of the city of Rome was built.

19. ripa: *i.e.* over the bank; ablative of place. **ux-orius amnis**: the Aeolic lyric poets, whom Horace imitates, very frequently broke a word in this way at the end of the line. Horace rarely follows them in this; only two or three other instances occur in the *Odes*. *Cf.* i. 25. 11, *inter-lunia*.

21. audiet: the subject is *iuventus*. **civis acuisse ferrum**: *i.e.* against each other, in civil war.

22. Persae: a common designation in Horace for the Parthians, a warlike nation dwelling southeast of the Caspian. The poets of the Augustan age allude to them indifferently as *Parthi*, *Medi* (see line 51 below), or *Persae*. The Romans had first come into definite collision with this people in 53 B.C., the year of Crassus's disastrous defeat at Carrhae. Though subsequently twice defeated in battle (39 and 38 B.C.), the Parthians had not been crushed, and recently had gained some signal successes over the Roman arms. **melius perirent**: *had better perished, i.e.* it would have been better had the Parthians perished by the swords which had been drawn in civil strife; the subjunctive is used to express the conclusion of a past conditional sentence of the contrary-to-fact type, the imperfect being irregularly used for the pluperfect.

23. audiet: repetition of the verb without conjunction, as *terruit* above in line 5. **pugnas**: *i.e.* civil conflicts. **vitio**: to be taken with *rara*, which here has the force of 'thinned out,' 'decimated.' **parentum**: both *parentum* and *parentium* occur as the genitive plural of *parens*.

24. iuventus: *i.e.* our descendants, posterity.

25. Having touched upon the existing distress, and having briefly indicated its cause, the poet now proceeds to suggest the remedy: Some one of the gods must vouchsafe help. **divom**: accusative singular.

26. rebus: *in behalf of the fortunes;* dative of interest, a construction used of persons, or things personified, and only slightly less strong than *pro* with the ablative. **prece**: this word is rarely used in the

singular. **qua**: for the post-position, see above on line 5. **fatigent**: *i.e.* importune.

27. virgines sanctae: *i.e.* the Vestal Virgins. **minus** = *parum*.

28. carmina: *litanies;* their prayers were couched in some traditional liturgical verse-form.

29. partis: *rôle, duty;* in this sense the word is confined to the plural.

31. candentis: *i.e.* fair white; *cf.* the Homeric *φαίδιμος ὦμος*; participles and adjectives in *-ns* regularly form the accusative plural in *-is* in Horace. **umeros**: object of *amictus*, which is here used as a middle; see note on i. 1. 21.

32. augur Apollo: according to Suetonius (*Aug.* 94), Augustus was declared by his mother to be the son of Apollo; and the god is said to have assisted him visibly at the battle of Actium; hence the special appropriateness of the present invocation. Even before the date of this ode, Augustus had done much to increase and extend the worship of Apollo; in 28 B.C. he had erected to him the magnificent temple on the Palatine referred to in i. 31. Apollo receives the epithet *augur* as the god of prophecy.

33. sive tu = *vel tu si*. **Erycina ridens**: *blithe Erycina*, *i.e.* Venus, who received this designation from the temple dedicated to her on Mt. Eryx in Sicily; she is naturally invoked here as the ancestress (*genetrix*) of the Roman people, and especially of the Julian gens.

34. quam circum: anastrophe; not uncommon with dissyllabic prepositions.

36. auctor: *our founder*, *i.e.* Mars, the father of Romulus.

37. heu: to be joined closely in thought with *nimis longo*. **satiate**: vocative by attraction to *auctor*, though logically in agreement with the subject of *respicis*. **ludo**: *i.e.* the sport or game of war.

38. clamor: *the battle-cry.* **leves**: *polished.*

39. acer voltus: *i.e.* the fierce glance of triumph. **Marsi**: the Marsians were among the flower of the Roman infantry; *cf.* ii. 20. 18; iii. 5. 9. There is added point in this reference to the Marsian soldiery, since their name obviously designates them as connected with the god.

41. mutata figura: *i.e.* changing thy form of god. **iuvenem imitaris**: poetic for 'assumest the form of a youth'; the poet wishes to suggest that Mercury may even now be present on earth in the person of Octavian. This conception of Octavian as a god embodied

in human form was probably not original with Horace. It had doubtless existed for some time in the popular mind, as may be gathered from the utterances of contemporary poets. Horace may perhaps have been the first to suggest Mercury as the specific divinity incarnated in the emperor, though traces of the same belief are found elsewhere also. Mercury was doubtless thus chosen as being the patron deity of trade and commerce, *i.e.* the pursuits of peace such as Augustus was endeavoring to promote. The word *iuvenis* designates any one of military age (17–45), and hence is appropriate to Octavian, who at this time was thirty-five years old.

42. ales filius: in apposition with the subject of *imitaris*. Mercury is familiarly represented with wings upon his ankles and his cap (*petasus*).

43. Maiae: the mother of Mercury. **patiens vocari**: *patior* with the simple infinitive is poetical; *cf.* Virg. *Aen.* viii. 577, *patior quemvis durare laborem*. When so used, *patior* often seems to have the force of 'will gladly,' 'am eager'; *cf.* iii. 9. 15, *pro quo bis patiar mori*, 'for whom I will gladly die.'

44. Caesaris ultor: the punishment of the murderers of Caesar was an avowed object in the formation of the Second Triumvirate, and after the victory at Philippi, Octavian erected at Rome a temple to Mars Ultor, of which some remains are still standing.

45. in caelum redeas: Mercury, not Augustus, is to be thought of.

46. laetus intersis: *i.e.* be glad to abide.

47. vitiis: dative with *iniquom*, which is here used in the sense of 'hostile'; *cf.* i. 10. 15, *iniqua Troiae castra*. For the spelling, *-quom*, see on line 13, *flavom*.

48. ocior: the adjective has adverbial force, — *too speedily*. **aura**: with special reference to Mercury as a winged god.

49. magnos triumphos: in August of 29 B.C., Octavian had celebrated triumphs lasting for three days over the Pannonians, Dalmatians, and Egyptians.

50. ames dici: the infinitive with *amo*, a construction frequent in Horace, is confined to poetry. **pater atque princeps**: *pater* is to be understood merely as a conventional term of respect; the formal designation of *pater patriae* was not conferred upon Augustus until 2 B.C., long after the date of this ode; *princeps* is probably for *princeps senatus*, a name given under the Republic to the ranking senator, the recognized leader of the senatorial body. The title had

been conferred upon Augustus in 28 B.C., shortly before the time of this ode. The title Augustus dates from January, 27 B.C.

51. Medos: see note on *Persae*, line 22 above. **equitare**: *i.e.* on their hostile incursions.

52. Caesar: the poet here passes by way of a climax from the conception of Mercury as a god embodied in human form, and addresses the Emperor by his customary title.

ODE III.

1. Sic . . . sic, *etc.*: we should naturally expect these words to be followed by an *ut*-clause (*ut reddas serves*), instead of which, by a simple anacoluthon, the poet employs jussive subjunctives (*reddas*, *serves*), explanatory of *sic*, — 'may the goddess guide thee thus: bring Virgil unharmed to Attic shores, and save the half of my life.' **diva potens Cypri**: *the goddess who rules over Cyprus.* Venus, as sprung from the sea, was regarded as a patron goddess of sailors, and was widely worshipped in the island of Cyprus, where she had many temples.

2. fratres Helenae: Castor and Pollux, famous as the guardian divinities of seamen. **lucida sidera**: the reference is probably to the electrical phenomenon known as St. Elmo's fire. When seen double on the yards of a vessel, these fires were thought by the ancients to represent the presence of Castor and Pollux, and were regarded as a favorable sign. *Cf.* Macaulay, *Battle of Lake Regillus*, 765 ff.: —

> 'Safe comes the ship to harbor
> Through billows and through gales,
> If once the great *Twin Brethren*
> Sit *shining* on her sails.'

3. ventorum pater: Aeolus.

4. aliis: here for *ceteris*, as in *Sat.* i. 4. 2. **Iāpygă**: Greek accusative; Iapyx was the northwest wind, which would be favorable for vessels sailing from Italy (Brundisium) to Greece.

6. debes Vergilium: *art responsible for Virgil*, lit. *owest Virgil* (*sc.* to me and his other friends).

7. reddas: lit. *deliver him, i.e. bring him*; *credere* ('entrust') and *reddere* ('pay back') are current mercantile terms, and *reddas* is doubtless here used with a touch of its technical meaning.

8. animae dimidium meae: the cordial relations existing between Horace and Virgil are abundantly attested in contemporary literature; see Introd. § 5, and *cf.*, *e.g.*, *Sat.* i. 6. 54, *optimus Vergilius;* i. 5. 40, *'Varius Vergiliusque, animae quales neque candidiores terra tulit neque quis me sit devinctior alter.*

10. fragilem truci: contrasted ideas are thus regularly put side by side when it is desired to mark the antithesis.

12. nec: the conjunction connects *commisit* and *timuit.*

13. decertantem: the *de* is intensive, 'struggling to a decisive issue'; so frequently in Horace in similar compounds, *e.g. deproelior, debello.* **Aquilonibus**: dative with a verb of *contending*, a Grecism; *cf.* i. 1. 15, *luctantem Icariis fluctibus Africum.* The plural is used to indicate the successive blasts of the wind.

14. tristis Hyadas: the Hyades are spoken of as *tristis*, 'gloomy,' because rainy weather prevailed at the seasons when they rose and set.

16. maior: *sc. est.* **tollere seu ponere**: with *tollere* understand *seu*, and for the absence of the first *seu*, *cf.* i. 6. 19, *vacui sive quid urimur.* Notus raises the waves of the Adriatic by blowing; he quiets them (*ponere*) by subsiding. On the spelling **volt**, which was probably already archaic in Horace's day, see B. *L. L.* § 57. 1. *a.*

17. quem mortis gradum: *what form of death's approach*, lit. *what approach of death.*

19. vidit: *i.e.* had the courage to gaze.

20. Acroceraunia: lit. 'thunder heights,' a rocky promontory in Epirus running out into the Ionian Sea. They are called *infamis*, 'of evil name,' because they were the scene of frequent shipwrecks.

21. abscidit: from *abscindo* or *abscīdo?* The metre shows.

22. prudens: *with set purpose, intentionally.* **Oceano dissociabili**: *by 'the estranging sea'; dissociabilis* is here used with active force. Adjectives in *-bilis* are found in this use occasionally at all periods; *cf.* ii. 14. 6, *inlacrimabilem;* Plautus, *Mil. Glo.* 1144, *date operam adiutabilem;* Ovid, *Met.* xiii. 857, *penetrabile fulmen;* Cic. *Tusc. Disp.* i. 17. 40, 42, *spirabilis; de Nat. Deo.* iii. 12. 29, *patibilis.*

24. non tangenda: *i.e.* which the god intended should not be touched; hence the epithet *impiae.*

25. omnia: man's conquest of one element (water) has already been detailed; the poet now goes on to speak of others, *viz.* fire (Prometheus), air (Daedalus), earth (Hercules). **perpeti**: the infinitive dependent upon an adjective, as in i. 1. 18, *indocilis pauperiem pati.*

26. per vetitum nefas: *i.e.* men rush into wickedness even in the face of express prohibition.

27. Iapeti: a Titan, son of Uranus and Gaea, and father of Prometheus. **genus**: for *filius*, as frequently in the poets; *cf.* ii. 18. 37, *Tantali genus*, *i.e.* Pelops.

28. ignem . . . intulit: according to the familiar tradition, Prometheus stole fire from the gods, secreted it in a hollow reed, and so communicated it to mortals. **fraude mala**: Prometheus's treachery is spoken of as *mala*, because of the dire results which it had entailed.

29. post ignem subductum: *i.e. after the theft of fire;* for the idiom, *cf.* i. 1. 4, *meta evitata*. According to the myth, Prometheus's theft of fire was the immediate occasion of the results described in lines 30–33. As a punishment for Prometheus's impiety, Jupiter sent Pandora, from whose box escaped the various ills that afterward afflicted humanity. **aetheria domo**: *i.e.* its home in the aether, the highest heaven above the common air.

30. macies: the word properly indicates the condition which results from wasting disease; logically it is rather the result of *nova febrium cohors*, with which it is grammatically coördinated.

32. semotique prius tarda necessitas leti: *i.e.* hitherto Death had been far off and slow in coming; *prius* is to be combined in thought with both *tarda* and *semoti*.

33. corripuit gradum: *quickened its pace.*

34. vacuom: for the spelling, see note on i. 2. 13, *flavom*. **aĕrā**: the Greek accusative, as in *Iapyga*, line 4.

35. non datis: by litotes for *negatis*.

36. perrupīt Acheronta: the *-īt* probably represents, not an arbitrary lengthening, but a reminiscence of the earlier quantity of the perfect ending; perfects in *-īt* occur repeatedly in Plautus and Terence. The incident referred to in *perrupit Acheronta* is the twelfth (according to other accounts the eleventh) of Hercules's twelve labors; in this he succeeded in bringing Cerberus to the upper world. Acheron is here used to denote the lower world in general, not the river merely. **Herculeus labor**: *i.e.* the toiling Hercules; the figure is common in poetry; *cf.* iii. 21. 11, *Catonis virtus*, *i.e.* the virtuous Cato.

37. nil arduī est: lit. *there is nothing of steep*, *i.e.* nothing is too difficult.

38. neque patimur = *and prevent;* litotes.

40. ponere: in the sense of *deponere*, as frequently in the poets, and occasionally also in prose.

ODE IV.

1. Solvitur: *is breaking up.* **vice veris**: *vice* properly means the alternation of one thing with another. It is difficult to bring out this force in English; we may translate, *the coming of spring;* yet in Latin the genitive is appositional, spring itself being the substitute (*vice*) for winter. **Favoni**: the west wind or zephyr was a regular accompaniment of spring.

2. trahunt: sc. *in mare.* **siccas carinas**: *i.e.* boats that have been under shelter or out of water for the winter. With the ancients, navigation was suspended for the winter months. **machinae**: the reference is to some contrivance for launching the boats — tackle and rollers, very likely.

3. neque iam: *and no longer.*

5. Cythĕrēa: so called from Cythēra, an island off the southern coast of Laconia, which was colonized at an early time by the Phoenicians. These seafaring men introduced the worship of Venus, whence doubtless arose the legend that Venus was sprung from the sea. To the Romans, Venus was preëminently the presiding deity of spring; as the goddess of love, she naturally came to typify the reproductive forces and processes of nature and to be regarded as originating and fostering (*cf. alma Venus*) the new life of the year. Note that, though the *e* of *Cythēra* is long, the corresponding *e* of *Cythĕrēa* is short; so also in Greek, Κύθηρα but Κυθέρειος. **imminente luna**: *while the moon stands overhead.*

6. iunctae: *i.e. linked (hand in hand) with;* the ablative is one of association; see Introd. § 38. *a.* **Nymphis, Gratiae**: often mentioned as attendants and companions of the goddess; *cf.* 1. 30. **decentes**: *comely.*

7. alterno pede: *i.e.* in the dance. **gravis**: *mighty.* **Cyclopum**: the Cyclopes were the servants of Vulcan, employed by him in forging the thunderbolts of Jupiter; *cf.* the fine passage in Virgil, *Aen.* viii. 424 ff.

8. Volcanus: for the spelling, see B. *App.* § 57. 1. *a.* **ardens**: this epithet naturally befits the god of fire; strictly it applies to the fire itself, but is easily transferred to the god. **visit**: Vulcan naturally revisits his workshop in the spring, for at that season come the thunder-storms in which Jupiter wields the bolts forged by the Cyclopes.

9. nunc decet: *'tis fitting now.* **nitidum**: *i.e.* glistening with

perfumed oils, with which the ancients commonly anointed the hair. **impedire**: poetic for *cingere* or *vincire*. **myrto**: sacred to Venus.

10. flore: used collectively. **solutae**: *i.e.* from the bondage of winter's frosts.

11. et = *etiam*. **Fauno**: the god of shepherds and farmers. The root is *fau-*, the same as seen in *faveo;* hence originally 'the propitious one.' **lucis**: in Horace, *lucus* is used only of sacred groves; otherwise *nemus* is employed.

12. agna, haedo: the ablatives depend upon some passive form of *immolo* (*sibi immolari*) to be supplied, — *whether he demand that sacrifice be made by a lamb, etc.* A similar use of the ablative is found in iii. 24. 56 f., *ludere doctior, seu Graeco iubeas* (sc. *ludere*) *trocho.*

13. pallida pulsat pede pauperum: notice the effective alliteration, a rhetorical device sparingly employed by Horace. **pallida Mors**: the epithet seems borrowed from Death's victims. **aequo**: *impartial.* **pulsat pede**: with the Romans it was apparently common to employ the foot in knocking at the door.

14. regum: *the wealthy*, a frequent meaning of *rex* in Horace; cf. ii. 14. 11, *sive reges sive inopes coloni.* **turris**: *i.e.* palaces. **beate Sesti**: *blest Sestius; beatus*, as the participle of the almost obsolete verb *beo*, originally meant 'blest,' 'endowed with wealth,' 'rich'; secondarily it acquired the sense of 'happy'; yet the early meaning of 'rich,' 'wealthy,' is found with some frequency both in prose and poetry. Note that a certain adversative force inheres in *beate*, 'despite thy riches, Sestius.' The Sestius referred to was probably Lucius Sestius Quirinus, son of the P. Sestius defended by Cicero in an extant speech. Sestius had been an adherent of Brutus, but after Philippi had won the favor of Augustus, who in 23 B.C. appointed him consul suffectus, *i.e.* to fill the consulship for the balance of an unexpired term.

15. vitae summa brevis: *life's brief span.* **spem incohare**: *cf.* Seneca, *Epist.* 101, *quanta dementia est spes longas incohare.*

16. iam: *soon.* **nox**: 'Death's dark night.' **fabulaeque Manes**: *the ghostly shades; fabulae* means that the *Manes* are unsubstantial; though placed before *Manes*, the word is logically in apposition with it. For the appositive with adjective force, cf. i. 1. 1, *atavis regibus.*

17. exilis: *cheerless;* lit. *meagre, poor, i.e.* supplied with no comfort or pleasures. **Plutonia**: the adjective with the force of a

genitive, as frequently. **quo simul mearis**: *as soon as thou goest thither; simul* for *simul ac*, as not uncommonly.

18. regna vini: *i.e.* the office of presiding at the festive board. The Romans at their convivial gatherings commonly chose one of their number to act as master of ceremonies (*magister bibendi*). The choice was determined by throwing the dice. The *tali*, 'knuckle bones,' were dice with four flat sides and two rounded ones; only the flat sides had spots. **sortiere**: *i.e.* secure by lot by a throw of the dice.

19. calet: *are enamoured.*

ODE V.

1. multa in rosa: *on a bed of roses; cf.* Seneca, *Epist.* 36. 9, *in rosa iacere.*

2. urget: not 'courts,' 'woos,' but *embraces.*

3. Pyrrha: Greek Πυρρά, lit. 'the auburn-haired'; *cf. flavam* in the following line. **sub**: *under the arch of*; just as *pro*, lit. 'in front of,' at times means 'in the front part of' (*e.g. pro curia*, 'in the front part of the senate-house'), so *sub*, lit. 'under,' not infrequently means 'in the lower part of'; *cf. Epodes*, 9. 3, *sub alta domo.*

4. flavam: blond hair was rare, and so admired by the Romans.

5. simplex munditiis: *in simple elegance.* **fidem**: understand *mutatam* from *mutatos* in the following verse.

6. aspera nigris aequora ventis: the order of the words is that known as the 'interlocked' (*synchysis*), a very common device with the poets. Another instance is found below in line 13 f., *tabula sacer votiva paries.*

7. nigris: the epithet is transferred from the storm-clouds to the winds which they seem to send forth.

8. emirabitur: found only here; it is an intensified *mirabitur.* **insolens**: *in surprise*; for *insuetus*, *i.e.* unused to such experience.

9. aurea: in predicate relation to *te*, 'thinking thee golden,' *i.e.* true-hearted.

10. vacuam: *i.e.* of passion for another; supply in sense *te fore.*

12. miseri: *sc. sunt.*

13. me: emphatic, as shown by the position. **sacer paries**: the wall of some temple on which he has hung a votive offering.

14. indicat . . . vestimenta: *i.e.* 'I have escaped, though barely, from love's shipwreck'; *tabula votiva*, as the metre shows, is ablative; it is to be joined in thought with *indicat.*

15. suspendisse, *etc.*: those who escaped from shipwreck often suspended to Neptune a votive offering, sometimes also the garments they had worn.

16. maris: dependent upon *potenti*; *cf.* i. 3. 1. *dira potens Cypri.* **deo**: used figuratively; *i.e.* the god of love's tempestuous sea.

ODE VI.

1. Scribēris: *i.e.* written about, celebrated. The use of the future here is somewhat peculiar; Horace means that Agrippa will *find* in Varius the fitting poet to sing his achievements. **Vario**: *by Varius*; dative of agent with *scriberis*; *cf.* Prudentius, *Per.* iii. 136, *scriberis ecce mihi.* This construction, though rare with the uncompounded tenses of the passive voice, is well attested both for prose and poetry. Other instances in Horace are *Sat.* i. 6. 116, *cena ministratur pueris tribus*; *Epist.* i. 19. 3, *carmina quae scribuntur aquae potoribus.* Varius, an intimate and highly prized friend of Horace and Virgil, was distinguished as an epic and tragic poet. To the epic field belonged his *Panegyric* of Augustus, to the tragic his *Thyestes*, which is highly praised by Quintilian. It was Varius who, in company with Plotius, issued the *Aeneid* after Virgil's death. None of Varius's own works have come down to us. **fortis, victor**: in predicate relation to the subject of *scriberis.*

2. Maeonii: *Homeric*, *i.e.* epic; Maeonia was another name for Lydia, one of the reputed homes of Homer. **aliti**: *bard*, lit. 'bird'; the conception of a poet as a soaring bird is particularly common in antiquity; *cf.* ii. 20, where Horace represents himself as transformed into a swan.

3. quam cumque: for *quamcumque* (tmesis), as sometimes also in prose; as antecedent of the relative we may understand in thought *propter eam rem.* **ferox**: *bold, warlike*, not 'fierce.' **navibus**: Agrippa's naval successes had been achieved at Naulochus (defeat of Sextus Pompeius, 36 B.C.) and at Actium.

4. gesserit: future perfect.

5. nos: for *ego.* **Agrippa**: Marcus Vipsanius Agrippa (63–12 B.C.) was the intimate friend and adviser of Augustus. His brilliant military successes in many critical emergencies, along with his skilful statesmanship, greatly endeared him to the Emperor, who later (21 B.C.) gave him his daughter Julia in marriage. **dicere**: *tell of, sing of.*

6. Pelidae: Achilles. **Pelidae stomachum**: the *wrath of Peleus's son*, the theme of the *Iliad*; *stomachus* designated properly, not the digestive organs, but rather the region about the heart, which was naturally regarded as the seat of the emotions. **cedere nescii**: *unyielding, inexorable*; the infinitive is governed by the adjective, as in i. 1. 18, *indocilis pauperiem pati*.

7. cursus per mare Ulixei: the theme of the *Odyssey*. **duplicis**: *crafty*, Homer's standing epithet for Ulysses. **Ulixĕī**: poetic genitive: *cf.* i. 15. 34, *Achillĕī*. These forms go back to lost nominatives in *-ēus* (*cf.* Greek Ὀδυσσεύς, Ἀχιλλεύς) treated as though *-e-us*.

8. saevam Pelopis domum: *i.e.* the tragic events connected with Thyestes, Atreus, Agamemnon, Orestes, and others of this fated house. Varius had treated these in his tragedy of *Thyestes*, to which Horace here gracefully alludes.

9. conamur: *i.e.* I do not even attempt these subjects, much less actually succeed in them; for the *pluralis modestiae*, *cf.* ii. 13. 22, *vidimus*. **tenues grandia**: *i.e.* I, a *humble* poet, do not attempt these *lofty* themes. The antithesis is emphasized by the juxtaposition of the adjectives; *cf.* i. 15. 2, *perfidus hospitam*; ii. 4. 6, *captivae dominum*. **dum**: the *dum*-clause, in addition to its temporal character, has a slight causal force.

10. imbellisque lyrae: *i.e.* the lyre devoted to the harmless themes of peace, such as love, wine, *etc.*; *lyrae* is governed by *potens*; *cf.* i. 3. 1, *diva potens Cypri*; i. 5. 15, *potenti maris deo*.

11. Caesaris: Octavian.

13–16. This stanza seems somewhat out of relation to the rest of the ode; hence some critics have regarded it as an interpolation; if genuine, it may mean: 'I could no more do justice to Agrippa's achievements than I could rival Homer.'

13. tunica: here equivalent to *lorica*, 'coat of mail.'

14. scripserit: potential subjunctive, — *who would worthily describe?*

15. nigrum: *begrimed*. **Merionen**: a brave Cretan hero who assisted the Greeks in the siege of Troy.

16. Tydīden: *Tydeus's son*, Diomedes. **superis parem**: Diomedes, the doughtiest of the Grecian heroes after Achilles, had on one occasion, by Athena's help, wounded Mars and Venus in battle.

18. sectis: and so harmless; their resentment is simulated. **in iuvenes**: with *acrium*.

19. vacui: *i.e.* free from an attachment. **vacui sive urimur**

for *sive vacui* (*sumus*) *sive urimur; cf.* i. 3. 16, *tollere seu ponere volt freta.* **quid urimur**: *am inspired with any passion; quid* is accusative of the 'result produced' ('internal object'); this construction occurs at times, as here, with the passive voice; with *urimur*, understand in thought *amore.*

20. non praeter solitum leves: *i.e.* with my customary light-heartedness; *leves* agrees with the subject of *cantamus.*

ODE VII.

1. Laudabunt: almost equivalent here to 'may praise'; *cf.* the same use in Virgil, *Aen.* vi. 847, *excudent alii spirantia mollius aera . . . tu regere imperio populos Romane memento*, where *tu* forms a similar contrast with *alii* to that furnished here by *me* in line 10. **alii**: contrasted with *me* in line 10; 'others may praise their favorite cities; as for me, Tibur is the fairest spot.' **claram**: *famous*, for its climate, its pleasant location, and its schools of eloquence; Catullus speaks of it as *nobilis.* **Mytilēnen**: on the island of Lesbos, famed for its patronage of art and literature; it was the home of Alcaeus.

2. Ephesum: in Horace's day, the flourishing metropolis of the Roman province of Asia, noted also for its temple of Diana, which ranked as one of the seven wonders of the world. **bimarisve**: the citadel of Corinth commanded a view of the Corinthian Gulf to the West, of the Saronic Gulf to the East.

3. moenia: there was nothing noteworthy in the walls themselves. *Corinthi moenia* is simply a phrase for the city as a whole. **Baccho**: Bacchus, according to the common tradition, was born at Thebes, of Semele, daughter of Cadmus. **Apolline**: *i.e.* for the shrine of Apollo.

4. Tempe: the wild and beautiful valley of the Penēus in northern Thessaly.

5. sunt quibus est: the indicative (instead of the subjunctive) with *sunt qui* occurs repeatedly in Horace; *cf.* i. 1. 3, *sunt quos iuvat;* i. 1. 19, *est qui nec spernit.* **quibus unum opus est**: *whose sole task it is.* **Palladis urbem**: Athens.

6. carmine perpetuo: lit. *a continuous*, and so a long, *poem.*

7. undique decerptam olivam: a difficult passage, of doubtful meaning. Apparently, by *an olive (garland) gathered from all sides*, the poet means a garland of poems on topics drawn from every corner of the mythical and legendary history of Athens. By a bold touch,

this garland of poetry is spoken of as placed upon the brow of the successful poet; *oliva* is thus virtually used to cover two ideas: (*a*) the actual olive twig typical of successful poetic achievement; (*b*) the topics of poetic treatment. **praeponere**: as shown by ancient works of art, the garland placed upon the head often projected in front of the forehead; cf. Seneca, *Medea*, 70, *praecingere roseo tempora vinculo*. **olivam**: the olive was sacred to Athene, the patron goddess of Athens.

8. plurimus: *many a one;* unexampled in this sense, but supported by the occasional use of *multus* in this meaning, *e.g.* Lucan, *Pharsalia*, iii. 707, *multus sua volnera puppi affixit.* **Iunonis**: a prominent deity in Argive worship. Remains of her temple, the Heraeum, have recently been brought to light on the site of the ancient city of Argos.

9. aptum equis Argos: *aptum equis* is an evident translation of the standing Homeric epithet of Argos, ἱππόβοτον, lit. 'horse-feeding'; the level plains about the city afforded excellent pasturage. **dites Mycenas**: the wealth of Mycenae was well-nigh proverbial. Recent archaeological investigation bears abundant evidence to its ancient splendor. Homer speaks of it as πολύχρυσος ('all-golden').

10. me: Horace himself had a villa at Tibur. **patiens**: *hardy;* Sparta was no longer famed in Horace's day for the valor of its citizens; the poet is speaking of its ancient reputation.

11. Larisae: a city of Thessaly situated on the Penēus. **percussit**: *i.e.* with admiration.

12. Albuneae resonantis: Albunea is here the nymph conceived to inhabit the fountain of the same name, which gushed up in a grotto (*cf. domus*) at Tibur; *resonantis* is poetically transferred from *domus* to *Albuneae;* the reference is to the noisy roar of the neighboring waterfall (*praeceps Anio*).

13. Tiburni: one of the three mythical founders of Tibur. **lucus**: *i.e.* a sacred grove, as in i. 4. 11, and regularly in Horace. **uda**: *watered.*

14. rivis: these are artificial watercourses, constructed for purposes of irrigation.

15. albus deterget Notus: as its context and position show, *albus* (used predicatively) is emphatic; the poet means: 'Just as Notus is often a *clearing* (*albus*) wind and banishes'; note the use of *albus* as applied to the wind, instead of to the weather which the wind accompanies; it is precisely analogous to the use of *nigris* in i. 5. 7,

nigris ventis. Cf. also iii. 27. 19, *albus Iapyx;* iii. 7. 1, *candidus Favonius.*

17. sapiens: *wisely.*

18. tristitiam, labores: the special causes of Plancus's affliction are unknown.

19. molli mero: *mellow wine.* **Plance**: Lucius Munatius Plancus (born about 85 B.C.) had been consul in 42 B.C. He was a man of weak character, and in the tempestuous times following the assassination of Caesar vacillated between parties, transferring his allegiance repeatedly from one cause to another. Ultimately he became a supporter of Octavian and was the originator of the proposition to confer upon the Emperor the title of Augustus (27 B.C.). Horace's relations with Plancus are unknown.

20. tenent, tenebit: as the tenses show, Plancus is not now at Tibur, but presumably in the field.

21. Tiburis tui: these words form the connecting link between the first and second parts of the ode, the clearness of the transition is somewhat clouded by the length of the comparison introduced by *albus ut obscuro.* Plancus is said to have been born at Tibur, and may also have owned a villa there. **Teucer**: son of Telamon and half-brother of Ajax. Teucer is used as an example to enforce the poet's exhortation to Plancus; hence the emphatic position of the word at the beginning of its clause. The substance of the illustration was probably familiar to all educated Romans, from Pacuvius's tragedy of *Teucer.* **Salamina**: Greek accusative of *Salamis, Salaminis.*

22. fugeret: when Ajax and Teucer set out for the Trojan War, their father, Telamon, had enjoined upon them that each should guard the other and neither should return alone. Ajax, driven mad by Athena, had wrought havoc among the cattle in the Grecian camp, and out of shame for his conduct had taken his own life. Telamon, however, was inexorable, and upon Teucer's return banished him from home. **uda**: lit. *moist*, but here, as occasionally elsewhere, in the sense of *flushed.* **Lyaeo**: by a common metonymy for *vino.*

23. populea: the poplar was sacred to the *wandering* Hercules (*cf.* Virgil, *Buc.* 7. 61, *populus Alcidae gratissima*) and hence appropriate to Teucer's present fortunes.

24. adfatus: the perfect participle is here used as a present, denoting contemporaneous action. B. 336. 5; A. and G. 290. *b*; G. 282. N.; H. 550 N.

25. quo . . . cumque: tmesis, as i. 6. 3. **melior**: *i.e.* kinder. **parente** = *patre* (*meo*).

26. ibimus: almost with the hortatory force of *let us go.*

27. nil desperandum: *never despair!* **Teucro duce et auspice Teucro**: note the chiasmus; *auspice Teucro* means, *under Teucer's auspices.* With the whole expression *cf.*, for example, such phrases as *Augusti ductu et auspiciis.*

28. certus: *unerring*, an evident translation of the Greek νημερτής.

29. ambiguam Salamina: *a second Salamis, i.e.* one whose name, if mentioned alone, would cause uncertainty as to which of the two was meant. **tellure nova**: the new land in which the second Salamis was founded proved to be Cyprus.

30. O fortes peioraque passi: *cf.* the similar exhortation of Aeneas to his comrades in *Aen.* i. 199, *O passi graviora, dabit deus his quoque finem.*

32. iterabimus aequor: lit. *repeat* (*i.e.* resume our voyage over) *the deep;* he had just returned with his followers from Troy.

ODE VIII.

1. Lydia: with Horace, a typical name for a coquette.

2. Sybarin: the name is fictitious, but seems to be chosen with reference to the sybaritic life now pursued by the youth.

4. campum: the Campus Martius, which was used for athletic exercise and sports. **patiens**: with adversative force, — *though capable of enduring.*

6. Gallica ora: *i.e.* mouth of his Gallic steed; excellent horses came from cisalpine Gaul. **lupatis frenis**: *wolf-bit bridle;* such bridles were furnished with a peculiar kind of jagged bit.

8. timet Tiberim tangere: the Tiber was much frequented for swimming; *timere* with the infinitive is essentially a poetic construction in Horace's day. **flavom, olivom**: for the spelling, see note on i. 2. 13, where also the force of *flavos* is explained. **olivom**: used in anointing the body before wrestling.

9. sanguine viperino: mentioned in *Epodes*, 3. 6, as a deadly poison.

10. neque iam livida gestat, *etc.*: *and now no longer go about with arms aglow from martial exercise; livida* denotes the dark blue color of the veins swollen by exercise; *livida gestat bracchia* is literally: *carry his arms aglow, i.e.* move about with arms aglow.

11. disco . . . nobilis expedito: *distinguished for hurling, often the discus, often the javelin, beyond the farthest mark* (reached by others). The *discus* was a disk of stone or metal similar to the modern quoit.

13. quid: *why?* **marinae**: *sea-born.* Thetis was a Nereid.

14. filium Thetidis: Achilles. That he might escape the certain destruction which it was foretold he should meet did he join the Trojan expedition, his mother had concealed him at the court of Lycomedes on the island of Scyros. **dicunt**: *sc. latuisse.* **sub**: of time, *just before.* The interval was really ten years, but Troy's doom is poetically conceived as near at hand.

15. virilis cultus: *manly garb;* Achilles had disguised himself at Scyros by donning maiden's attire.

16. Lycias catervas: *Lycian troops;* the Lycians were allies of the Trojans, who are really meant.

ODE IX.

1. ut: *how*, introducing the subjunctives of indirect question, *stet, sustineant, constiterint.* **stet**: *i.e.* stands out distinctly against the sky; picturesque for *sit.*

2. Soracte: a mountain about 28 miles north of Rome, rising conspicuously from the plain to a height of 2000 feet. Its modern name is *S. Oreste.* **nec iam**: *and no longer.*

3. laborantes: lit. *toiling, straining;* we naturally use no figure, but say *bending.*

4. constiterint: *are congealed;* here Horace is giving us either an exaggeration, or (what is more probable) simply an artificial reproduction of the ode of Alcaeus of which this poem is an imitation; *cf.* the Alcaic fragment, *πεπάγασιν δ' ὑδάτων ῥοαί.* Kiessling assures us that the Tiber does not freeze over once in a century.

5. super = *high upon; cf.* the use of *sub* in i. 5. 3, with the note.

6. reponens: *re-* in composition, among various other meanings, often conveys the idea of doing something *in response to an obligation;* thus *reddere*, 'give as is due'; so here *reponens*, 'piling, as you ought'; so below, line 20, *repetantur*, 'let (the campus and squares) be sought, *as they ought to be.*' **benignius**: *i.e.* more generously than usual, — right generously.

7. deprome: *bring down, i.e.* from the wine-room; wine was often kept in store-rooms located in the second story of the dwell-

ing; *cf.* iii. 21. 1 f., *O . . . pia testa . . . descende* (*sc. horreo*). **quadrimum Sabina merum diota**: interlocked order (synchysis), as in i. 5. 6, and frequently in poetry. **quadrimum**: *four years old*, lit. *of four winters; quadrimus* is from **quadri-him-us*, in which *him-* is the same root as seen in *hiem-s*, Greek χειμ-ών; other compounds are *bimus*, *trimus*. **Sabina**: poetic transference of the epithet, from the wine to the jar; strictly, it is the wine which is *Sabinum*.

8. Thaliarche: a fictitious name, yet a suggestive one; it means 'master of festivities.'

9. cetera: *i.e. all else* but the moment's pleasure. **qui stravere**: the clause is illative,—*for as soon as they have quieted.* **simul**: for *simul ac*, as i. 4. 17, and not infrequently.

10. aequore: to be taken with *deproeliantis*.

11. deproeliantis: *battling*, *i.e.* with each other; the *de* is intensive, as in i. 3. 13, *decertantem Aquilonibus*, a passage which is otherwise similar to that before us; *deproelior* is found only here. **cupressi**: a tall, slender tree, in shape something like the Lombardy poplar, and hence particularly exposed to the action of the wind.

13. fuge quaerere: a poetical periphrasis for *noli quaerere;* such periphrases, while frequent in all poetry, ancient and modern, are particularly common in Horace.

14. quem . . . cumque: tmesis as in i. 6. 3; i. 7. 25. **dierum**: dependent upon *quemcumque*. **lucro appone**: *set down as gain*, lit. *to gain;* a mercantile figure.

15. nec sperne: *nec* occurs repeatedly in Horace's lyric poems, where we should normally expect *neve* (*neu*), *i.e.* in prohibitions, and in jussive and optative subjunctives, *e.g.* iii. 7. 30, *neque in vias despice; Epodes*, 10. 9, *nec sidus amicum adpareat.*

16. puer: *in youth.* **neque tu**: *sc. sperne;* in disjunctive sentences, the *tu* is not seldom reserved for the second member, as here; *cf. Epist.* i. 2. 63, *hunc frenis, hunc tu compesce catenis.*

17. donec: *while;* in this sense the word is not found before the Augustan period. **virenti**: understand in thought *tibi*,—'and while you are in the bloom of youth.'

18. nunc: *i.e.* in youth. **campus**: *i.e.* the Campus Martius, the place of sports and martial exercise, as indicated in Ode 8.

19. lenes susurri: *sc. amantium.* **sub noctem**: *at nightfall; as night is drawing on;* the use of *sub* is the same as that in i. 8. 14, *sub funera.*

20. composita hora: *at the trysting hour.* **repetantur**: for the force of the *re-*, see note on line 6, *reponens.*

21. et: *also, too.* **latentis proditor intumo puellae risus ab angulo**: the arrangement is carefully studied; the three modifiers are placed together, succeeding each other in the same order as the three nouns which they qualify, which are likewise placed together; translate, *now too the merry laugh from some secret corner which betrays the hiding girl.*

22. risus, pignus: these words also are the subject of *repetantur*, but the construction is somewhat zeugmatic, *i.e.* with *risus* and *pignus* some other idea than that of *repetere* is to be supplied; owing to the remoteness of *repetantur*, this construction, though grammatically somewhat loose, is not harsh.

23. pignus: *forfeit*; a bracelet or a ring, as shown by the following *lacertis, digito.* **lacertis, digito**: best taken as datives of separation. B. 188. 2. *d*; A. & G. 229; G. 347. 5; H. 386. 2.

24. male pertinaci: *scarcely*, or *not really, resisting*; the girl's unwillingness is only simulated; for another picture of the same sort, *cf.* i. 6. 17–18, *sectis unguibus acrium*; for this force of *male*, *cf.* Virg. *Aen.* ii. 23, *statio male fida carinis.*

ODE X.

The ode seems to have been a free imitation of a similar hymn to Mercury (Hermes) composed by Alcaeus, some fragments of which remain.

1. Mercuri. to the Roman mind Mercury was primarily the patron god of trade (*cf. merx, merc-ator*). To this conception were later added many attributes of the kindred Greek divinity Hermes, who was primarily the messenger of the gods. It is this later composite conception which lies at the basis of the present ode. **facunde**: applied to Mercury as the messenger or herald of the gods; *cf.* the Greek epithet λόγιος. In Acts xiv. 12, we are told that 'they called Paul Mercurius, because he was the chief speaker.' **nepos**: he was the son of Jupiter and Maia, Atlas's daughter.

2. feros cultus: Horace, in *Sat.* i. 3. 100, speaks of primitive man as a *mutum et turpe pecus.* The first defect (*mutum*) would naturally be remedied by the gift of language; the second (*turpe*) by the institution of graceful athletic exercises, such as those of the palaestra. **recentum**: *i.e.* just created, primitive; the genitive in *-um*, for *-uum*, is poetic.

3. voce: *i.e.* with speech, the gift of language. As the god of intercourse, commerce (*cf. com-merc-ium* with *Merc-urius*), and communication in general, Mercury was naturally credited with bestowing the power of communication by means of language. **catus**: this word (obsolete in Horace's day) contains the notion of wise insight, — here insight into the needs of mortals; Horace employs it again in iii. 12. 10. **decorae**: causative, — *grace-giving.*

4. more: *the institution.* **palaestrae**: Mercury's function as the presiding deity of athletics was recognized in the Greek epithet ἀγώνιος.

6. curvae lyrae: Mercury is said to have invented the lyre by stretching strings across the shell of a tortoise which he had found; *curvae*, of course, refers to the shape of the shell.

8. condere: *to hide;* the infinitive dependent upon an adjective, as in i. 1. 18, *indocilis pati*, and frequently in poetry. **furto**: a special instance of this propensity is mentioned in the next stanza.

9. boves: emphatic by position. **olim**: *once upon a time;* the word limits the sentence as a whole. **reddidisses**: practically equivalent to a subordinate clause in indirect discourse dependent upon the idea of saying involved in *minaci voce;* we may conceive Apollo as saying in direct discourse, *nisi . . . reddideris, ego te, etc.* In indirect discourse after a secondary tense (*terret* is historical present), the future perfect indicative of the direct form naturally becomes the pluperfect subjunctive, *reddidisses.*

10. per dolum: instead of the adverb *dolose.* **amotas**: lit. *abstracted, diverted;* semi-jocose for 'stolen.' **puerum**: Mercury is said to have played this prank on the very day of his birth.

11. viduos: with the force of a perfect passive participle (*privatus, spoliatus*), as often in the poets; though *viduos* is grammatically in agreement with the subject of *risit*, yet logically the idea is: 'laughed to find himself bereft.' On the orthography of *viduos*, see note on i. 3. 34, *vacuom;* Introd. § 34.

12. risit: aoristic, — *burst into laughter.*

13. quin et: *quin* is intensive, as in the frequent *quin etiam; et* here = *etiam*, 'also.' **Atridas**: Menelaus and Agamemnon.

14. Ilio relicto: Priam passed out of the city on his way to Achilles, in order to ransom Hector's body. See *Il.* 24. 334 f. **dives**: appositively; *laden with gifts;* alluding probably to the rich presents which Priam brought as a ransom.

15. Thessalosque ignis: *i.e.* the watch-fires of the Thessalian

Myrmidons of Achilles. **Troiae**: dative, dependent upon *iniqua*; cf. i. 2. 47, *nostris vitiis iniquom.*

16. fefellit: *escaped the notice of.*

17. reponis: *i.e.* put in the place where they belong, 'duly conduct'; for this force of *re-*, see note on i. 9. 6, *reponens.* The conception of Mercury as the guide of souls to the lower world was covered by the Greek epithet *ψυχοπομπός.*

18. sedibus laetis: *i.e.* the Elysian Fields; the case is ablative. **virga**: said to have been presented to him by Apollo in return for the lyre which Mercury had contrived. **levem**: *ghostly, unsubstantial*; the idea is the same as in *fabulae*, i. 4. 16.

19. turbam: of the shades.

20. imis: for the usual *inferis.*

ODE XI.

1. ne quaesieris: the perfect subjunctive in prohibitions is practically confined to the poets and colloquial speech. **scire nefas**: *i.e.* it is impossible to know; *cf.* i. 24. 20. The phrase is used parenthetically; understand *est.*

2. finem: sc. *vitae.* **Leuconoë**: the name is fictitious. Perhaps Horace intended it to suggest the meaning: 'of clear insight' (*i.e.* into the future), from Greek λευκός and *νοῦς.* **nec**: on *nec* (*neque*) for *neve* (*neu*) with imperative, optative, and jussive expressions, see note on i. 9. 15, *nec spernu.* Observe, too, that *nec* here is not disjunctive, but rather explanatory of the preceding *ne quaesieris*, *i.e.* 'do not seek by trying the calculations,' *etc.* Similarly ii. 11. 3, *remittas quaerere nec trepides.* **Babylonios numeros**: *Babylonios* is synonymous with *Chaldaeos.* The Chaldeans were typical representatives of the art of astrology; *numeros* refers to their calculations by means of tables and numbers. Beginning with Horace's day, the influence of these impostors continued for centuries at Rome. Legislation, though often directed against them, proved futile.

3. ut: exclamatory, — *how much better, etc.*; *ut* for *quanto* with a comparative, as here, is apparently a Grecism; *cf.* Plautus, *Truc.* 806, *ut facilius.* **quicquid erit**: *i.e.* whatever fate shall come.

4. plures: *i.e.* more than the present. **tribuit**: *has destined.* **Iuppiter**: the disposition of events is represented as governed now by the Fates, now by Jupiter. **ultimam**: in predicate relationship to *eam* understood, the antecedent of *quae.*

5. oppositis debilitat, *etc.*: the winter is represented as wearing out the sea by (= against) the cliffs (*pumicibus*), which serve as a barrier (*oppositis*) to the waves; a rather cumbrous figure.

6. sapias: *i.e.* don't be foolish! Leave the idle speculations of astrology. **vina liques**: for removing the sediment; a common domestic operation, and so here used for performing one's customary household duties. **spatio brevi**: causal ablative, — *since the space (of our life) is short.*

7. spem longam reseces: *cf.* the similar thought in i. 4. 15, *vitae summa brevis spem nos vetat incohare longam.* **fugerit**: *will be gone;* the future perfect is here used, as frequently, to denote the immediate consummation of the future act. **invida**: *i.e.* time (*aetas*) which begrudges us enjoyment of life's pleasures.

8. carpe diem: *i.e.* reap its fruit, its pleasures; possibly with the added notion of swiftness. Horace here must not be regarded as recommending the life of a voluptuary; he never suggests that as an ideal. He is rather urging a wise enjoyment of life's blessings while they are present. **quam minimum**: *as little as possible*, *i.e.* not at all. **postero**: neuter, — *to the future.*

ODE XII.

1. Quem virum aut heroa, *etc.*: the opening lines of the ode are an imitation of the beginning of Pindar's second Olympian ode, *τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;* **acri**: *shrill, clear-toned.*

2. celebrare: the infinitive is poetically used to denote purpose, as in i. 2. 8, *visere montes;* cf. especially *Epp.* i. 3. 7, *quis sibi res gestas Augusti scribere sumit?* **Clio**: the muse of history, and so appropriate for the purpose mentioned by the poet.

3. iocosa: *playful;* a permanent characteristic of the echo, as though endeavoring to deceive and mislead mortals.

4. imago: *echo;* the full phrase is *imago vocis;* yet even prose writers use the simple *imago* in this sense.

5. Heliconis: Mt. Helicon in Boeotia. Like Pindus and Haemus, it was a celebrated haunt of the Muses. **oris**: *borders, slopes.*

6. super Pindo: *i.e.* on the summit of; *cf.* the use of *super* in i. 9. 5, *super foco.* Mt. Pindus was between Thessaly and Epirus. **gelido Haemo**: Mt. Haemus was in Thrace. It is called 'cool' because of its elevation.

7. unde: its antecedent is *Haemo.* **temere**: *i.e.* in confusion.

The word is the locative of an obsolete nominative *temus* (like *genus*, *-eris*) meaning 'darkness'; hence originally 'in the dark,' 'blindly,' 'in confusion.' The final *e*, often marked long in dictionaries, is really short. **insecutae**: *sc. sunt.*

8. Orphea: Orpheus lived in Thrace. **silvae**: even the trees are said to have yielded to the spell of Orpheus's lyre.

9. arte materna: *i.e.* the skill with which his mother (Calliope, the Muse) had endowed him.

11. blandum: limiting *Orphea*. **et**: *even*. **auritas**: *listening, attentive*. **fidibus**: with *ducere*.

12. ducere: the infinitive depends upon the adjective (*blandum*); *cf.* i. 1. 18, *indocilis pauperiem pati*.

13. solitis: *i.e.* familiar, oft-repeated; for *solitus* in this passive sense, *cf.* i. 6. 20, *praeter solitum*. **parentis**: *viz.* Jupiter. For the thought, *cf.* Virg. *Buc.* 3. 60, *ab Iove principium Musae, Iovis omnia plena*.

16. horis: *seasons*, a poetic sense of the word.

17. unde = *a quo*. The antecedent is *parentis*.

18. nec quicquam simile aut secundum: *cf.* Martial, xii. 8. 2, *terrarum dea Roma, cui par est nihil et nihil secundum*. **secundum, proximos**: this use of *secundus* ('next and near') and *proximus* ('next, but at a distance') occurs elsewhere, *e.g.* Cic. *Brutus*, 47. 173; *cf.* also Virgil's *proximus huic, longo sed proximus intervallo*.

19. illi: brachylogy for *illius honoribus*. Cf. i. 1. 23, *lituo tubae permixtus sonitus*.

21. proeliis audax: Pallas's prowess in battle is frequently mentioned; *cf.* Virg. *Aen.* xi. 483, *armipotens, praeses belli*.

22. Liber: Bacchus. **inimica virgo beluis**: the reference is to the huntress Diana.

24. Phoebe: preëminent for his skill in archery. On the importance attached by Augustus to the worship of Apollo and the reasons for this, see note on i. 2. 32.

25. Alciden: Hercules. He was the grandson of Alceus. **pueros Ledae**: Castor and Pollux; *puer* for *filius*, as in i. 32. 10, and often in poetry.

26. hunc: Castor. **equis**: with *superare*. **illum**: Pollux. **superare**: used absolutely; the infinitive dependent upon an adjective, as above, in line 12. **pugnis**: *with the fists, in boxing*; from *pugnus*.

27. simul: for *simul ac*, as often.

28. stella: *constellation* (Gemini); Castor and Pollux were the especial patrons of mariners. See i. 3. 2 and note.

29. saxis: *i.e.* the cliffs of the coast.

34. Pompili: Numa Pompilius, whose reign, according to tradition, was characterized by the cessation of war and the establishment of elaborate religious ceremonials. **superbos**: apparently here used in the complimentary sense of 'glorious,' with an allusion to the magnificent public buildings which Tarquinius erected, as well as to the generally successful course of his reign.

35. Tarquini: the second Tarquin is meant. **fasces**: the bundles containing axes, carried by the lictors as the symbols of the authority of the kings, and later of the consuls. **Catonis**: Cato Uticensis, who ended his life by suicide at Utica in 46 B.C., after Caesar's victory, was the champion *par excellence* of the Republican cause. Hence the present allusion, particularly in an ode whose climax is the praise of Augustus, has not only excited surprise, but has even led some critics (*e.g.* Bentley) to suggest an alteration of the text. But Cato had not been a personal opponent of Octavian, and the interval since his death (some twenty years) had doubtless served to obliterate recollections of the old party strife. Cato's character and motives, moreover, had been recognized by all as of singular purity and disinterestedness. Another similar allusion to Cato occurs in ii. 1. 23, *et cuncta terrarum subacta praeter atrocem animum Catonis; cf.* also Virgil's tribute in *Aen.* viii. 670, *secretosque pios his dantem iura Catonem.* Similar encomiums occur in other contemporary writers.

36. nobile = *clarum*, as often.

37. Regulum: said to have been put to death with cruel tortures after his return to Carthage from Rome, where he had dissuaded the Senate from making an exchange of prisoners with the Carthaginians; *cf.* iii. 5. The story, however, is probably apocryphal. **Scauros**: *i.e.* men like Scaurus; the reference is to M. Aemilius Scaurus (163–89 B.C.), who served with distinction in the Cimbrian War, and was twice consul. Valerius Maximus, v. 8. 4, calls him *lumen ac decus patriae.* **animae**: genitive with *prodigum*, which here follows the analogy of adjectives of fulness.

38. Paulum: L. Aemilius Paulus; he fell at Cannae, 216 B.C. **Poeno**: *i.e.* Hannibal; the ablative absolute here denotes time.

39. gratus: *gladly; i.e.* the theme is a welcome one to me. **insigni camena**: *in ennobling verse; camena*, lit. 'muse,' by a familiar

figure is used for *carmine;* with *insignis* in the causative sense of 'making distinguished,' *cf.* i. 1. 5, *palma nobilis.*

40. Fabricium: a hero in the war with Pyrrhus (281–275 B.C.), and famous for the integrity and simplicity of his character. He has been called 'the Roman Aristides'; *cf.* Cic. *de Off.* iii. 22. 87, *Fabricio, qui talis in hac urbe qualis Aristides Athenis fuit.*

41. intonsis Curium capillis: M'. Curius Dentatus was a contemporary of Fabricius, and like him served in the war against Pyrrhus. His simplicity of life is emphasized in the words *intonsis capillis.* The first barbers at Rome are said to have come from Sicily in 300 B.C., but it was nearly a century before the custom of carefully trimming the beard and hair became general.

42. utilem: in predicate relation to *Curium.* **bello**: dative of purpose. **Camillum**: M. Furius Camillus, the hero of the Gallic invasion (390 B.C.).

43. paupertas: *poverty*, not in the sense of destitution, but simply of narrow means, like *pauperies* in i. 1. 18. **arto lare**: *narrow* (*i.e.* humble) *abode; lar*, originally the god of the hearth or household, is here used figuratively for the dwelling. With *arto lare*, *cf. Epp.* i. 7. 58, *lare curto;* Lucan, *Pharsalia*, v. 527, *O vitae tuta facultas pauperis angustique lares.* Horace is particularly fond of dwelling upon the simplicity of the early days, and contrasting it with the demoralizing luxury of his own age.

45. crescit occulte: *grows imperceptibly;* the Mss. read *occulto*, which editors retain, construing it with *aevo.* But this is extraordinary Latin. The text of Lucretius, i. 314, *occulte decrescit vomer in arvis*, suggests that Horace here wrote *occulte*, which later became corrupted to *occulto.*

46. Marcelli: the whole family is alluded to by implication, though only one representative of the house had ever achieved a reputation commensurate with that of the other worthies here mentioned. He was M. Claudius Marcellus, the conqueror of Syracuse. Between 222 and 208 B.C. he was five times elected consul. His aggressive tactics in the Second Punic War secured him the name of the 'Sword of Rome,' in distinction from Q. Fabius Maximus Cunctator, who was known as the 'Shield of Rome.' This allusion to the fame of the Marcelli, besides giving recognition to a famous house, is doubtless intended also as a compliment to the young Marcellus (son of Octavia and nephew of Augustus), whose marriage to Julia, Augustus's daughter, probably occurred about the time this ode was written. Such

a compliment would naturally appeal to the Emperor also, who had selected Marcellus as his successor. The young man's promise of future distinction was suddenly cut short by death in 23 B.C. ; *cf.* the five lines commemorating this event in Virg. *Aen.* vi. 863 f., *quis, pater, ille, virum qui sic comitatur euntem ? etc.* **omnis** : *viz.* all the other Roman worthies previously mentioned.

47. Iulium sidus : the reference is to the comet which appeared in broad daylight after the death of Julius Caesar and continued to shine for a week. It was popularly believed to contain the soul of the murdered hero. This allusion to the Julian house, following immediately the reference to that of the Marcelli, seems to point to an approaching or already consummated union of the two houses by marriage. **ignis minores** = *stellas.*

49. pater atque custos : Jupiter.

51. data : *sc. est.* **tu secundo Caesare regnes** : the perspective of the thought is somewhat obscured ; Horace's prayer is really : 'May Caesar be next to thee in majesty ! '

53. Parthos : see note on i. 2. 22, *Persae.* **Latio imminentis** : a poëtical exaggeration.

54. iusto triumpho : *a well-earned triumph ;* to be taken with *egerit.*

55. subiectos : *bordering on ;* the notion of 'under' disappears in certain uses of this compound. **orae** : used, much as above in line 5, in the general sense of 'region,' 'district,' but with the added notion of distance.

56. Serăs : Greek accusative from nominative *Serēs. Seres* was loosely applied to the peoples living on the east of the Roman frontier in Asia, in the vicinity of the modern Bokhara. **Indos** : famed for their riches and treasures. The Romans had not yet come in contact with either *Seres* or *Indi*, but it was a natural ambition to desire to include these peoples in the Roman dominion.

57. te, tu (58), **tu** (59) : the anaphora, coupled with the emphatic position of the pronouns at the beginning of the verse, is intended to close the ode with a due recognition of the supremacy of the god. **aequos** : for the spelling, see note on i. 2. 47.

58. gravi curru : Jove's thunder. **Olympum** = *caelum.*

59. parum castis = *incestis, i.e.* polluted by the vile orgies of the time.

60. lucis : the dative for *in* with the accusative as in i. 2. 1, *terris.*

ODE XIII.

1. Telephi, Telephi: the repetition of *Telephi* at the close of two successive verses aptly indicates how Telephus's praises are constantly on Lydia's lips.

2. cervicem: the singular is poetical; in prose we regularly have *cervices.* **cerea**: here *white;* so also Ovid, *ex Ponto*, i. 10. 28, *membraque sunt cera pallidiora nova.* In its natural state the wax was yellowish in color, but refining produced a white variety.

4. difficili bile: *with angry passion; difficilis*, like English 'angry,' is transferred from the person to the emotion. **iecur**: often conceived as the seat of anger and other emotions.

6. manent: the plural verb with subjects connected by *nec . . . nec* is rare; yet Cicero says (*de Fin.* iii. 21. 70), *etenim nec iustitia nec amicitia esse omnino poterunt, nisi ipsae per se expetantur.* **umor**: of tears.

7. furtim: *i.e.* despite all efforts at concealment.

8. quam: to be taken with *penitus.*

9. uror: *i.e.* with jealousy at your continued love for Telephus, despite his cruelty.

10. immodicae: strictly, the epithet belongs in thought with *mero*, *i.e.* violence resulting from excessive indulgence in wine.

11. puer: Telephus.

12. memorem: *lasting;* another instance of the causative use of the adjective, as in i. 1. 5, *palma nobilis.*

13. satis: *i.e.* as much as you ought. **audias**: *heed.*

14. speres: potential subjunctive—*you would not hope*, approaching almost the force of a prohibition. **perpetuom**: *sc. futurum esse;* the epithet is transferred from some such word as *fides* to the lover himself; for the spelling of *perpetuom*, see note on i. 3. 34, *vacuom.*

15. oscula: here, *lips*, as in Virg. *Aen.* i. 256, *oscula libavit natae.* This meaning is rare.

16. quinta parte: *the quintessence;* the Pythagoreans recognized five elements or essences (*essentiae*), of which the fifth (the *quinta essentia*) was the *aether.* This aether being very pure and delicate, its name of *quinta essentia* came to be synonymous with 'purity,' 'delicacy.' Our English 'quintessence' in this sense goes back, through the mediaeval philosophers, to the ancient Pythagorean conception.

17. ter et amplius: for the usual *terque quaterque*.

19. divolsus amor: *the sundering of love; cf.* the familiar *post urbem conditam.* **querimoniis**: lit. *complaints, i.e.* arising from mutual bickerings.

20. suprema die: euphemistic for *morte.*

ODE XIV.

1. navis: the conception of the state as a ship is frequent in all literatures. **referent**: *are about to carry back.* **in mare**: *into the sea* of war. **novi fluctus**: *i.e.* new civil disturbances.

2. quid agis: a common form of reproof; *cf.* Cic. *in Cat.* i. 10, *M. Tulli, quid agis!* **fortiter occupa portum**: *i.e.* bestir yourself to reach a haven of security; *occupare* means 'get possession,' not, like English *occupy*, 'to maintain possession.' The word usually connotes the idea of anticipation; so here: 'reach the haven, before the waves take thee to sea again.'

3. ut: *how.*

4. latus: *sc. sit;* the omission of the forms of *esse* in indirect questions is extremely rare at all periods.

5. mālus: *the mast.* Note the interlocked arrangement (*synchysis*) in *malus celeri saucius Africo.* **saucius** = *sauciatus.*

6. funibus: carried lengthwise along the hull from stem to stern, to strengthen the vessel.

7. durare: *endure, withstand;* in this sense the word is first found in the Augustan poets; later it appears in the post-Augustan prose writers. **carinae**: a somewhat bold instance of the poetic plural; *cf. puppibus*, below, in line 14; Virg. *Buc.* 6. 75, *rates* (of the ship of Ulysses); *Aen.* ii. 202, *arae*, 'the altar.'

8. imperiosius: *i.e.* too violent.

10. di: statues of gods were often set up in the sterns of vessels **quos voces**: relative clause of purpose, — *to call upon.* **iterum**: with *pressa.*

11. Pontica pinus: superior material for the construction of ships came from the forests of Pontus; *pinus* and *filia* (in line 12) are both appositives of the subject of *iactes.*

12. nobilis: with *silvae.*

13. inutile: with both *genus* and *nomen.*

14. nil fidit: *puts no trust; nil* is accusative of 'result produced.' B. 176. 2. *a.* **pictis puppibus**: vessels were often painted in

bright colors; in this context, *pictis* has almost the force of 'gaudy.'

15. nisi debes ludibrium: *i.e.* unless thou wishest to furnish sport.

16. cave: *beware!* used absolutely.

17. sollicitum taedium: *an object of vexing disappointment; sollicitum* is causal, being transferred from the person to the thing; *cf.* i. 1. 5, *palma nobilis*. The reference is probably to the period after Philippi, when Horace was still nursing his disappointment at the failure of the republican movement headed by Brutus and Cassius. **quae**: *sc. fuisti* with *taedium; es* with *cura;* the verb is rarely omitted in subordinate clauses.

18. nunc: *i.e.* since Horace's reconciliation to Augustus's administration. **desiderium**: *an object of fond affection.* **non levis**: litotes for *gravissima.*

19. nitentis: explained as referring to the glistening marble quarried at Paros and elsewhere; *cf.* iii. 28. 14, *fulgentis Cycladas*, with note.

20. aequora: the waters of the Aegean were difficult of navigation; the expression, however, is purely figurative, — 'beware of the rocks and shoals of civil strife!' **Cycladas**: governed by *inter* in *interfusa;* the earliest instance of the construction with this word.

ODE XV.

1. Pastor: *viz.* Paris. Before the birth of Paris, his mother, Hecuba, saw in a dream a vision of a firebrand which threatened to destroy Troy. Interpreting the vision to apply to the expected child, she exposed him at his birth upon Mt. Ida. Paris grew up among the shepherds, and was tending sheep upon Mt. Ida when appealed to by the three goddesses (Juno, Venus, Minerva) to award the golden apple to the fairest. **traheret**: the word suggests haste and eagerness.

2. Idaeis: *i.e.* made of wood from Mt. Ida. **perfidus hospitam**: the antithesis between these two ideas is heightened by their juxtaposition, as so frequently in all Latin writers; *cf.* i. 6. 9, *tenues grandia.*

3. ingrato: *i.e.* to the winds, whose nature was to keep in motion; the antithesis between the natural character of the winds (*celeris*) and the unwelcome (*ingrato*) calm is well brought out by the juxtaposition of the epithets; *cf.* note on line 2. **obruit**: the subject, *Ne-*

reus, by an unusual hyperbaton, is drawn into the dependent clause (*ut caneret*). **otio**: *with a calm.*

4. fera: *dire, relentless.*

5. Nereus: the marine deity, son of Pontus and Tellus, and father of the Nereids. His prophetic powers are mentioned by Hesiod and others; *cf.* Hesiod, *Theog.* 235. γέρων νημερτής. **mala avi**: *under evil auspices;* the ablative is strictly one of attendant circumstance (B. 221); lit. *with evil bird.*

6. multo milite: *with many a warrior;* the person is treated as the means, as opposed to the agent, of the action.

7. coniurata: alluding, probably, to the formal oath taken by the Greek chieftains at Aulis. **rumpere**: zeugma; *rumpere* applies strictly only to *nuptias;* with *regnum* we should expect some such verb as *frangere;* the infinitive without subject accusative after *coniurata* is a Grecism.

9. quantus, quantus: the anaphora lends emphasis. **adest**: *is looming near* (Bryce).

10. Dardanae genti: *against the race of Dardanus;* dative of interest; *Dardanae* is for *Dardaniae; cf. Carmen Saeculare*, 47, *Romula* (for *Romulea*) *gens.*

11. aegida: *breastplate* (not 'shield,' as given in Harpers' *Dictionary*); *cf.* Ovid, *Met.* vi. 78, *clipeum, hastam, galeam; defenditur aegide pectus.*

12. currus: the poetic plural. **rabiem**: note the striking combination of this abstract noun with the previous concrete ones (*galeam, aegida, currus*); we feel the need of different verbs in our English rendering. Bryce suggests 'whets her rage.'

13. Veneris praesidio: Venus's support was rendered in return for Paris's award of the golden apple. **ferox**: *emboldened.*

14. pectes caesariem: an expression, like the following *cithara . . . divides*, for effeminate self-indulgence; *caesaries* is essentially a poetic word, usually denoting beautiful hair. **feminis**: with *grata.*

15. carmina divides: *i.e.* mark off into rhythmical groups, and so, sing.

16. thalamo: ablative of means, with strong accessory notion of place, — *by hiding in your chamber.* Homer describes Paris when vanquished by Menelaus as brought by Venus to his bedchamber.

17. spicula: frequent in poetry for *sagittas.* **Cnosii**: Cnosus was the ancient capital of Crete, and the Cretan reeds furnished superior arrows.

18. vitabis: conative, — *thou shalt endeavor to escape.* **sequi**: dependent upon *celerem; cf.* i. 1. 18, *indocilis pauperiem pati.*

19. Aiacem: not Ajax son of Telamon, but Ajax son of Oïleus; *cf.* Hom. *Il.* xiv. 520, Αἴας Ὀιλῆος ταχὺς υἱός. **tamen**: *i.e.* in spite of thy endeavor to escape (*vitabis*). Paris was finally slain by an arrow of Philoctetes. **serus**: *i.e.* too late for the good of thy countrymen; had it been earlier thou hadst spared the lives of many heroes. **adulteros crines**: for the transfer of the epithet, *cf.* i. 5. 7.

21 f. non, non; te, te. observe the passionate energy thrown into the passage by the double anaphora; note, too, that, as an interrogative, *non* is more energetic than *nonne*. **Laërtiaden**: *i.e.* Ulysses. **Pylium Nestora**: famed as the oldest of the Greek warriors, and one of the first in counsel; Homer calls him the guardian of the Greeks; his home was 'sandy Pylos' in Elis or Messenia. **respicis**: *regard, heed;* as in i. 2. 36.

24. Teucer: brother of Ajax and son of Telamon; see note on i. 7. 21. **Sthenelus**: the charioteer of Diomedes. **sciens** = *peritus.*

25. sive: in thought join *-ve* with *auriga, si* with *opus est.* For this use of *sive, cf.* i. 2. 33.

26. non piger: litotes for *impiger.* **Merionen**: a Cretan warrior and follower of Idomeneus.

27. nosces: *i.e.* thou shalt come to know his prowess. **reperire**: dependent upon *furit,* which here takes the infinitive after the analogy of *cupio; cf.* Ovid, *Met.* i. 200, *saevit exstinguere (nomen).* **atrox**: *in his rage.*

28. Tydides: *i.e. Diomedes,* bravest of the Greeks, next to Achilles. **melior**: *i.e. even braver;* Tydeus himself was of distinguished prowess. Bryce renders, 'brave father's braver son.'

29. cervos uti: as verb, understand *fugit* from *fugies;* for the position, see note on i. 2. 5, *grave ne.* For the spelling, see note on i. 2. 13, *flavom.*

30. lupum: object of *fugit* to be supplied.

31. sublimi anhelitu: '*panting with head high in air*' (Smith); lit. *with raised panting.* The bold phrase is probably an imitation of a Greek idiom. Strictly, too, it can apply only to some four-footed animal, not to a human being. Horace evidently is thinking of a panting deer fleeing with raised head, and transfers to Paris what in strictness applies to the deer only.

32. non hoc: litotes again, — *no such thing as this, i.e.* something far different, *viz.* courage in the fight. **tuae**: *i.e.* Helen.

33. iracunda classis Achillei: note the hypallage of the adjective; Horace means, *the fleet of the wrathful Achilles, i.e.* the wrathful Achilles and his followers. Achilles's Myrmidons naturally sided with their leader, when Achilles in his wrath temporarily withdrew from participation in the war against the Trojans. For the form of the genitive *Achillei*, see note on i. 6. 7. **diem**: almost = *the doom; cf.* Homer's αἰσιμον ἦμαρ. **proferet**: lit. *shall put off*, but with very much the same shade of meaning as *laudabunt* ('may praise') in i. 7. 1; *i.e.* 'though the wrath of Achilles postpone the day of doom, yet,' *etc.* **Ilio**: dative of reference.

34. Phrygum: for *Troianorum*, as frequently in the poets.

35. post, *etc.*: this clause stands in adversative relation to the preceding. — *Achilles's warriors may postpone, etc., but the fire shall finally burn, etc.* **certas**: *i.e.* the number is fixed by the Fates and is unalterable. **hiemes** = *annos*. Possibly the word is chosen because Troy's fall was traditionally put in the spring.

ODE XVI.

1. O matre pulchra, *etc.*: *O daughter fairer than thy mother fair;* no clew to her identity exists.

2. quem . . . cumque: tmesis of *quicumque*, as i. 6. 3, and frequently. **criminosis**: *abusive;* lit. *full of charges* (*crimina*). **modum** = *finem*, as in ii. 6. 7.

3. pones: future indicative with the force of the imperative (or possibly the English 'may put'; cf. i. 7. 1, *laudabunt*). **iambis**: among the Greeks, iambic poetry (according to the traditional account) was first cultivated by Archilochus, who employed it as the vehicle of invective and personal abuse. Hence in Latin the word *iambi* is often equivalent to 'invective.' This meaning occurs frequently in Horace, who entitled his epodes *iambi* from their frequent polemic character. **flamma, mari**: sc. *modum ponere.*

5. Dindymēne: lit. *the* (*goddess*) *of Dindymus, i.e.* Cybele; Dindymus was a mountain in Galatia, near Pessinus, sacred to Cybele. **adytis**: *at*, or *in, his shrine.*

6. incola Pythius: the god whose home is Pytho (Delphi), lit. *the Pythian dweller; cf.* Catullus, 64. 228, (*Athena*) *sancti incola Itoni* (Itonus in Thessaly).

7. Liber: sc. *quatit Bacchas suas* ('his Bacchanals'). **aeque** the sentence is not completed by any word that could serve as a correlative with *aeque* (*atque*, *ac*, *et*), but the substantial force of *aeque* is taken up by *sic* (line 8), to which *ut* corresponds.

8. geminant aera: *aera* means 'the brazen cymbals,'—hence lit. *double their brazen cymbals*, poetical for *clash their pairs of cymbals;* it is the cymbals that are really double; *cf.* Lucretius, ii. 635, *cum pueri armati in numerum pulsarent aeribus aera.* **Corybantes**: priests of Cybele, whose religious ceremonial consisted in wild music and dancing. This often wrought them up to such a pitch of frenzy that they beat their breasts with their hands and gashed their bodies with knives. Since the introduction of the worship of Cybele (about 200 B.C.), it had been possible to witness these orgies at Rome itself.

9. tristes ut irae: as verb, we must supply in thought some word meaning 'rouse,' 'agitate'; this is easily understood from the context. The plural *irae* is used because separate instances are thought of. **Noricus**: Noric steel (from Noreia in Styria) was famous for its hardness.

11. saevos: for the spelling, see on i. 2. 13, *flavom.*

12. tumultu: we are not to think of any single phenomenon (thunder, lightning, hail, snow, rain, *etc.*), but of all.

13–16. This stanza apparently gives the poet's excuse,—anger is implanted in the race; none can escape it.

13. fertur: the story is found only here. **principi limo**; *the primeval clay*, *i.e.* the clay from which primeval man was formed.

14. coactus addere: *when compelled to add.* Apparently the clay did not suffice for the formation of man, and Prometheus was obliged to draw upon other sources. **undique**: *i.e.* from every creature.

15. et: *also.*

16. vim: *fury.* **stomacho**: as the seat of the emotions; see on i. 6. 6.

17. irae: emphatic by position and by the context,—*'twas wrath that laid Thyestes low.* **Thyesten**: the feud between Atreus and Thyestes led the former to kill Thyestes's sons and serve their flesh at a banquet to their father.

18. urbibus: *e.g.* Thebes. **ultimae causae**: *the ultimate* (*i.e.* original) *causes; causae* is predicate nominative with *stetere.*

19. stetere: here hardly stronger than *fuere.* **cur perirent**: an extension of the dependent deliberative as employed in substantive

clauses; originally this type of subjunctive was used only where the main clause contained a negative (*e.g. nulla causa est cur negemus*), or an interrogative clause implying a negative (*e.g. quid est causae cur negemus*), but by an extension of usage, the construction sometimes occurs where the main clause is affirmative, as here.

20. imprimeret . . . aratrum: ploughing the ground of a razed city seems to have been common in antiquity. **muris**: *i.e.* fragments of the ruined walls.

21. hostile: here = *hostium*, and so logically to be joined with *exercitus*. This line lacks the usual caesura. Introd. § 43.

23. temptavit: *assailed.*

24. celeres: *impetuous.*

25. misit: *drove.* **mitibus**: ablative of association with *mutare*; see B. *App.* § 337; Introd. § 38. *a.*

26. mutare: *quaero* with the infinitive is found only in the Augustan poets and later prose writers. **tristia**: *my savage (verses)*

28. opprobriis: *i.e.* those contained in the *iambi*. **animum**: *sc. tuum.*

ODE XVII.

1. Velox: with adverbial force; *swiftly.* **Lucretilem**: a mountain in the Sabine territory near Horace's villa, now called Monte Gennaro.

2. mutat: *mutare* is much wider in meaning than any single English word that can be used to translate it; it may mean 'to give in exchange,' or 'to take (receive) in exchange'; here it has the second meaning, lit. *chooses Lucretilis in exchange for Lycaeus*; but it is more natural in English to invert the relations and render, *changes Lycaeus for Lucretilis.* The ablative is one of association. B. *L. L.* § 337; Introd. § 38. *a.* **Lycaeo**: a mountain some forty-five hundred feet in height, situated in southwestern Arcadia; it was a favorite haunt of Pan (= Faunus). **Faunus**: see on i. 4. 11.

3. aestatem: *i.e.* the summer's heat. **capellis meis**: *from my goats*; dative of separation, a variety of the dative of reference; *cf.* Virg. *Buc.* 7. 47, *solstitium pecori defendite.*

4. usque: *always, i.e.* when he is here.

5. arbutos: see on i. 1. 21.

6. latentis: *i.e.* scattered here and there among the other trees. **deviae**: here simply *roaming, straying.*

7. olentis uxores mariti: a sportive circumlocution for *capellae.*

8. viridis: apparently used as equivalent to 'poisonous'; so *virens* in Claudian, *in Rufin.* i. 290, *virens hydra.* **metuunt**: on the form, see Introd. § 34.

9. Martialis lupos: the aggressive character of this animal naturally associated it with the god of war; *cf.* Virg. *Aen.* ix. 566, *Martius lupus.* **haediliae**: *kids;* a diminutive from *haedus; cf. porcilia* from *porcus.* The word is not usually given in our lexicons, but is attested by old glosses, which give *αἰρίφιον* (*i.e. ἐρίφιον*) = *haedilia.*

10. utcumque: *whenever.* **Tyndari**: the name is fictitious, as though intended to designate a second Helen (daughter of Tyndareus). **fistula**: *with the Pan-pipe;* Faunus (*i.e. Pan*) lends the blessing of his presence whenever he hears the music of his own pipe; since *Pan primus calamos cera coniungere plures instituit* (Virg. *Buc.* ii. 32).

11. Ustīcae: some unknown eminence in the neighborhood of Horace's Sabine villa. **cubantis**: apparently in the sense of 'sloping.'

13. di me tuentur, *etc.*: *i.e.* this protection vouchsafed by Faunus is in return for my devotion to the gods.

14. cordi: (*for*) *a delight;* dative of purpose. **hic, hic** (17), **hic** (21): observe the emphasis of the anaphora.

15. ad plenum: *to the full.*

16. honorum: of the products of the farm; the word depends upon *copia.* **cornu**: ablative of separation with *manabit;* the horn of plenty is an old conception.

17. Caniculae: *i.e.* of the summer.

18. Teia: *i.e.* like that of Anacreon, who was a native of Teos, and whose muse was devoted to the praises of love and wine.

19. laborantis: *i.e. enamoured; cf.* i. 27. 19. **in uno**: *i.e.* Ulysses.

20. Penelopen: the faithful wife of Ulysses. **vitream**: *sea-green* (*cf.* iv. 2. 3, *vitreo ponto*); Circe is so called because she was a marine divinity, being the daughter of Perse, the Oceanid. Similarly, iii. 18. 10, *viridis Nereidum comas; Epodes,* 13. 16, (*Thetis*) *caerula.* **Circen**: the enchantress who changed Ulysses's companions into swine. She became enamoured of Ulysses, delaying him at her palace on the island for more than a year, and bearing him two sons, Telegonus and Agrius.

21. innocentis: *harmless;* further explained by the *nec-* clauses. **Lesbii**: *sc. vini.*

22. sub umbra: for the meaning of *sub*, *cf.* i. 5. 3, *sub antro*.

23. confundet: *shall join;* poetic for *miscere* or *committere*, yet with the added notion of noise and confusion. **Thyōneus**: Bacchus is so called as the son of Thyone, another name for Semele. Ultimately the word goes back to *θύω*, 'to rage.'

24. protervom: for the spelling, see on i. 2. 13, *flavom*.

25. suspecta: *an object of suspicion*, and so of jealousy. **Cyrum**: prolepsis (anticipation), *i.e.* the subject of the subordinate clause is first introduced as the object of the main verb. *Cyrus* is a common name of slaves and freedmen. **male dispari**: just as *bene* is used to intensify good qualities, so *male* may be used to intensify bad ones; *dispari* (agreeing with *tibi*, understood) means 'ill-mated.'

28. crinibus: (probably dative); *cf. Sat.* i. 10. 49, *haerentem capitī multa cum laude coronam*. **immeritam vestem**: the epithet, as often, is transferred from the person to a thing connected with the person.

ODE XVIII.

1. Vare: probably Quintilius Varus, an intimate friend of Horace and Virgil. His death, which occurred 24 B.C., is celebrated in the twenty-fourth ode of this book. **sacra**: *viz.* to Bacchus. **sēverīs**: the perfect subjunctive in prohibitions is practically confined to poetry and colloquial prose. *Cf.* i. 11. 1, *tu ne quaesieris*. **arborem**: the vine was accounted 'a tree.'

2. circa mite solum Tiburis: loosely put for *in miti solo circa Tibur*. The mellow soil would naturally be suited to the vine. **Tiburis**: see i. 7. Varus evidently had a villa in the neighborhood. **moenia Catili**: Catilus, elsewhere called Catillus, was one of the founders of Tibur; hence, the *moenia Catili* are those of Tibur itself.

3. siccis: those who abstain from wine are often designated as *sicci*, just as *madidus*, *uvidus*, *etc.*, are used of those who indulge in it; *cf.* iv. 5. 39, where *siccus* and *uvidus* both occur. **nam**: postponed, like *enim;* see note on i. 2. 5. **dura**: in predicate relation to *omnia*, *has ordained that all shall be hard;* lit. *has set forth all things hard*. **deus**: not Bacchus, but the supreme power generally conceived.

4. aliter: *viz.* than by indulgence in wine.

5. crepat: *talks of* (loud and earnestly).

6. quis non, *etc.*: from *crepat*, some such verb as *laudat* is to be supplied. **Bacche pater**: Bacchus was essentially a Greek god,

and by the Greeks was conceived of as a youth. The epithet *pater* comes from the Roman conception of Liber, with whom Bacchus early became identified.

7. ac: with adversative force, *and yet.* **modici munera Liberi**: a bold expression for *modum in muneribus Liberi;* logically, it is *moderation* which is transgressed.

8. Centaurea rixa: the fight of the Centaurs and Lapithae at the marriage-feast of Pirithous. The Centaurs, invited to the wedding by Pirithous, became excited by wine, and undertook to carry off the bride, Hippodamia. **monet . . . monet** (9): the importance of the warning is finely emphasized by the anaphora. **Lapithis**: described in the myths as a Thessalian people; Pirithous was their king.

9. debellata: for the intensive force of *de-* in compounds, *cf.* i. 3. 13, *decertantem.* **Sithoniis**: a Thracian tribe noted for their excessive indulgence in wine, and the violence which accompanied their carousals. **non levis**: litotes for *iratus;* the god is angry in consequence of their license. **Euhius**: Bacchus; the name came from the cries of his worshippers, εὐοῖ, εὐοῖ. Note the variety of names for the god, purposely introduced by the poet.

10. exiguo fine: *i.e.* scarcely. **libidinum**: with *avidi, i.e.* eager to satisfy their passions; *libido* here = 'indulgence of desire,' *cf.* iv. 12. 8.

11. non ego: *non* is to be closely joined in thought with *ego,* — *I'll not be the one to, etc.* **candide**: as being youthful and fair. **Bassareu**: another designation for Bacchus; the word is Greek (Βασσαρεύς, from βασσάρα, 'fox-skin mantle'), and was applied to Bacchus as the god whose votaries wore the fox-skin in their worship.

12. quatiam: apparently in the sense, *rouse, excite* (*cf.* i. 16. 5, *mentem quatit*); *i.e.* 'I will not profane thy divinity, as excessive indulgence in wine might tempt me to.' **variis obsita frondibus**: mystic emblems covered with leaves of various kinds (such as the vine and ivy, which were sacred to Bacchus), and carried by the worshippers in caskets, as described in Catullus, 64. 259 f. Whoever of the uninitiated gazed upon the mystic emblems was said to become mad.

13. sub divom: *to the light of day; cf.* ii. 3. 23, *sub divo.* **saeva**: the cymbals are called 'wild,' because their clashing throws the worshipper into a frenzy. **tene**: *check;* for the compound *contine.* **Berecyntio**: from Berecyntus, a mountain of Phrygia noted for the

celebration of the wild rites of Cybele (see note on i. 16. 5, *Corybantes*). Hence the 'Berecyntian horn' is primarily the horn used in the Corybantian worship of Cybele; but similar horns were employed in the Bacchic orgies. In fact, there was the greatest similarity between the two cults.

15. plus nimio: lit. *more by a great deal, i.e.* too much, or too high, by far. This use of *nimium* (= *very much*) is colloquial and poetical. **Gloria**: here in the bad sense of boastfulness.

16. arcani Fides prodiga: *a faith lavish of secrets, i.e.* a faith which betrays its trust (*perfidia*). Such recreancy would be a natural result of the intemperate use of Bacchus's gift. For *prodigus* with the genitive, *cf.* i. 12. 38, *animaeque magnae prodigum Paulum.* **per-lucidior vitro**: true fidelity does not permit its secret to be known, but an *arcani Fides prodiga* permits a view into its inmost recesses. The regular caesura which would come after *per-* is neglected in this line.

ODE XIX.

1. saeva: in that her power is irresistible. **Cupidinum**: this conception of several Cupids is frequent in both Greek and Roman poets.

2. iubet: Horace regularly employs the singular verb when the compound subject consists of two nouns in the singular. **Semelae puer**: Bacchus. He is often mentioned as Venus's attendant.

4. amoribus: dative.

5. Glycĕrae: this name, found repeatedly in the *Odes*, lit. means 'the sweet.'

6. Pario marmore: the marble of Paros (one of the Cyclades) was famed for its whiteness.

7. protervitas: *forwardness.*

8. lubricus: *seductive.* **aspici**: the infinitive depends upon the adjective; *cf.* iv. 2. 59, (*vitulus*) *niveus videri.*

9. tota: *with all her power.* **ruens . . . deseruit**: logically *deseruit* is the subordinate idea, — *leaving Cyprus, she rushes on me.*

10. Cyprum: one of Venus's favorite haunts.

11. versis animosum equis = *bold in retreat;* when fleeing, the Parthian horsemen often discharged their arrows with great effect upon their pursuers, whence the proverbial 'Parthian flight,' 'Parthian shot'; *cf.* ii. 13. 17.

12. dicere: *sc. me.* **quae nihil attinent**: *sc. ad amores meos.*

13. vivom = *virentem;* for the spelling, see on i. 2. 13. **caespitem**: turf for an improvised altar, as often.

14. verbenas: the name is general for all herbs or sprays of foliage used in connection with sacrifices. In a sacrifice to Venus one naturally thinks of the myrtle (sacred to her) as used for this purpose. **pueri**: *i.e.* the attendant slaves.

15. bimi meri: in sacrifices unmixed wine was always offered; it was also usually relatively new; so here *bimi* (last year's vintage), and in i. 31. 2, *novom.*

16. veniet lenior: sc. *Venus; i.e.* the goddess will be less cruel at her coming.

ODE XX.

1. modicis: *plain, common*, as in *Epist.* i. 5. 2. **Sabinum**: *sc. vinum;* it belonged to the poorer grades of wine.

2. cantharis: *tankards, drinking-pots.* Horace purposely chooses the homely name of a homely vessel. Notice the accumulation of features in the opening sentence of the ode, all designed to emphasize the simplicity of the hospitality offered; — the vintage is *vile Sabinum*, and it will be served, not in the delicate polished goblets used for the finer wines, but in tankards (*cantharis*), and even these are plain (*modicis*). **ego ipse** = *I with my own hand.*

3. conditum: *put up, stored.* **levi**: *sealed, i.e.* with wax or gypsum; from *lino.* **datus . . . plausus**: after his recovery from dangerous illness in the year 30 B.C., Maecenas was greeted with tumultuous applause by the populace upon his appearance in the theatre; the event is again alluded to in ii. 17. 25. With *datus* understand *est.* **in theatro**: the Theatre of Pompey, situated in the Campus Martius. The theatre was far too distant from the Vatican and the west bank of the Tiber to produce the echo mentioned in the second stanza. That is purely the fanciful exaggeration of the poet.

5. care Maecenas eques: *dear Maecenas, knight; cf.* ii. 20. 7, *dilecte Maecenas; Epod.* i. 2, *amice Maecenas. Care* goes only with *Maecenas.* Horace adds *eques*, in apposition with *Maecenas*, as a complimentary title; *cf.* iii. 16. 20, *Maecenas, equitum decus.* Maecenas deliberately held aloof from political ambition, and remained by preference a simple *eques* to the last. **paterni fluminis**: *viz.* the Tiber. It is called Maecenas's native river, because Maecenas was born in Etruria and descended from Etruscan kings (*cf.* i. 1. 1, *Maece-*

nas atavis edite regibus), and because the Tiber was *par excellence* the Etruscan river; *cf. Sat.* ii. 2. 32, *amnis Tusci;* Virg. *Aen.* ii. 781, *Lydius* (= 'Etruscan') *Thybris.*

6. iocosa imago: *the sportive echo*, as in i. 12. 3; see note on that passage.

7. Vāticānī: this name was applied to a part of the Janiculum on the west side of the Tiber. Later poets, *e.g.* Martial and Juvenal, treat the antepenult as long.

9. Caecubum: *sc. vinum.* The Caecuban, like the three other wines mentioned in this stanza, was one of the choicer Italian wines. It was grown in Caecubum, a marshy district in southern Latium. **prelo Caleno**: the Calenian wine was grown at Cales (modern Calvj) in southern Campania. **domitam** = *pressam*, the use of which would have involved a certain repetition, *prelum* being for *pres-lom* (root *pres-*, as in *pressus*).

10. bibas: *you may drink*, *i.e.* at your own home; jussive subjunctive with permissive force. **mea**: in strong contrast with *tu*, and so placed at the beginning of its clause. **Falernae vites** = *Falerna vina*, a superior variety which grew in the *ager Falernus*, a district lying in Campania at the foot of the Massic Mount.

11. temperant = *flavor;* strictly, *vinum temperare* means to 'mix the wine in due proportions.' This was ordinarily done by the admixture of water; hence *temperare* more commonly means 'to reduce the strength' of the wine. The expression *temperant vites neque pocula colles* is strikingly bold in several ways: (1) We should expect *vinum* (not *pocula*) as the object of *temperant* (one mixes the wine, not the vessel containing it); (2) we should expect some word designating a person as the subject of *temperant;* (3) *vites* and *colles* are boldly used for *vina*, so that we get the picture of wine mixing the goblets. Hence some have questioned the genuineness of the text at this point. Others, in fact, reject the entire ode. **Formiani colles** = *Formiana vina*, which grew near Formiae, in southern Latium, near the borders of Campania.

ODE XXI.

1. Dianam: note that the *i*, usually short, is here measured long; so also ii. 12. 20. **dicite**: *sing of, praise*, as often.

2. intonsum: *i.e.* with long and flowing locks; Apollo was conceived of as perpetually young, and is regularly so represented in works of art. **Cynthium**: so called from Mt. Cynthos in Delos, on which

Apollo and Diana were said to have been born. **Latonam**: Greek Λητώ, mother of Apollo and Diana.

4. penitus = *dearly.* **Iovi**: dative of agent.

5. vos: *viz. virgines.* **laetam**: *sc. deam* (*Dianam*). **fluviis et coma**: for Diana as goddess of streams and forests, *cf.* Catullus 34. 9, where she is spoken of as *montium domina silvarumque virentium saltuumque reconditorum amniumque sonantum.* For *coma* = *foliis*, *cf.* iv. 7. 2; Catullus, 4. 11, *comata silva.*

6. Algido: Mt. Algidus, in Latium, some twenty miles distant from Rome, near Tusculum and the Alban Mount; it was an ancient seat of Diana's worship.

7. nigris: referring to the sombre effect of the pines and firs; *cf.* the German *Schwarzwald* ('Black Forest'), which was originally so called from its dark evergreen trees. **Erymanthi**: a mountain of Arcadia.

8. viridis Cragi: Cragus was a mountain of Lycia, the home of Latona; the genitive depends rather upon *silvis* (to be supplied in thought) than upon *nigris silvis.*

9. vos: the boys, as shown by *mares.* **Tempe**: the wild valley of the Penēus, between Thessaly and Macedonia, and a famous seat of Apollo's worship. **totidem**: *i.e.* as many as Diana.

12. fraterna lyra: the lyre invented by Mercury, as explained in i. 10. 6, note, and given by him to Apollo. Mercury and Apollo are regarded as *fratres*, since both were sons of Jupiter.

13. bellum lacrimosum: *cf.* Homer's πόλεμον δακρυόεντα. By *bellum* Horace means civil war.

14. pestem = *pestilentia*, as often in poetry. **principe**: on the force of this designation, see note on i. 2. 50; and on Apollo as the special patron deity of Augustus, see on i. 2. 32.

15. Persas = *Parthos*; see note on i. 2. 22.

16. vestra: this refers to both choruses, the boys and maidens.

ODE XXII.

1. Integer vitae scelerisque purus: *the man pure in life and free from guilt.* Horace uses the genitive freely with adjectives in constructions not tolerated in classical prose. Introd. § 37. *a.* Note also the bold substantive use of the two adjectives.

2. Mauris iaculis: the javelin was a favorite weapon of the Moors.

4. Fusce: Aristius Fuscus, the poet and grammarian, an intimate and valued friend of Horace. He is elsewhere alluded to by Horace (*Sat.* i. 9. 61) as a jovial wit, — one to whom a poem like the present might especially appeal.

5. Syrtis: this word properly designates the shifting quicksands off the northern coast of Africa, but here it is applied to the sandy wastes of the adjacent shore.

7. fabulosus Hydaspes: *the storied Hydaspes;* with reference to the numerous marvellous tales (accounts of giant snakes, gold-gathering ants, *etc.*) connected with the district through which this river ran. The Hydaspes was a tributary of the Indus.

9. me: this word is emphatic, made so to heighten the humor of the mock philosophy which the poet is endeavoring to enforce. **silva in Sabina**: *i.e.* in the woods near Horace's Sabine farm, which Maecenas had presented to him in the year 33 B.C. Introd. § 4.

10. Lalagen: the name (from Greek λαλαγή, 'prattle') is appropriate to the maiden characterized later (line 24) as *dulce loquentem.* **ultra terminum**: *i.e.* beyond the boundaries of my farm.

11. curis expeditis: *with my cares laid aside.* Prose diction would have doubtless been *curis expeditus.*

12. inermem: *all unarmed though I was.* Special emphasis is given this word by its position at the very end of the sentence and the stanza.

13. quale portentum: *such a monster as.* **militaris Daunias**: *Daunias* is a poetical name for Apulia, 'the land of Daunus,' a mythical king of that country. Apulia is called *militaris*, because of the martial prowess of its people; *cf.* iii. 5. 9, where the Apulians are spoken of as the flower of the Roman army.

15. Iubae tellus: *i.e.* Mauretania and Numidia. The reference may be either to Juba I., who was defeated by Caesar at Thapsus in 46 B.C., or to his son Juba II., to whom Augustus restored part of his father's dominions.

16. arida: the epithet is boldly transferred from *tellus* to the appositive *nutrix.*

17. pone: the imperative serves logically as a protasis, = *si posueris.* **pigris campis**: *on lifeless* (*i.e.* unproductive) *plains;* the reference, as the following context shows, is to the far North. The phrase belongs logically with *pone.* **nulla arbor recreatur**: *no tree is revived, i.e.* there are here no trees to be brought to life, and to put forth their foliage at the advent of summer.

19. quod latus mundi, *etc.*: *(in) a region of the earth over which brood, etc.* The use of *latus* (for *pars*, *regio*) is poetical. **malus Iuppiter**: *a gloomy sky; cf.* i. 1. 25, *sub Iove frigido; malus Iuppiter* is explanatory of *nebulae*, rather than distinct from it.

20. urget: the singular verb is preferred by Horace when the subject is compound.

21. sub curru, *etc.*: *i.e.* in the tropics.

22. domibus: dative of purpose.

23, 24. dulce ridentem, dulce loquentem: *sweetly laughing, sweetly prattling.* The accusative is that of 'result produced' ('internal object'); B. 176. 2. In prose this usage is restricted to accusatives of neuter pronouns and neuter adjectives of number and amount, but in poetry it is used somewhat freely outside of these limits.

ODE XXIII.

1. hinnuleo similis: beginning with the Augustan age, the use of the dative with *similis* grows increasingly frequent. We should, however, have expected *ut hinnuleus; cf.* line 9 below, *tigris ut aspera.* **Chloë**: a Greek name derived from χλόη, 'green shoot,' and hence peculiarly appropriate to the subject of this ode.

2. pavidam: a standing epithet of the deer.

3. non sine: the litotes lends emphasis. **vano**: *i.e.* groundless.

4. siluae: by poetic license for *silvae*, as in *Epodes*, 13. 2.

5. vepris: found only here; the regular nominative singular is *vepres*, though all singular forms are very rare. **inhorruit**: lit. *has bristled up*, and so, *has rustled.*

6. ad ventos: *in the wind.*

7. dimovere: *have pushed aside, i.e.* with their sudden movements.

8. tremit: *sc. hinnuleus.*

9. non ego: lit. *not I, i.e.* I should be the last.

10. Gaetulus: Gaetulia was in northern Africa. **frangere persequor**: *seek to crush (thee)*; this meaning of *persequor* is poetic and extremely rare.

12. tempestiva viro = *since thou art ripe for a mate; cf.* Virg. *Aen.* vii. 53, *iam matura viro, plenis iam nubilis annis.*

ODE XXIV.

1. sit: deliberative subjunctive, — lit. *is there to be*, verging, however, toward the meaning 'should there be,' 'ought there to be.'

pudor, modus: *quis pudor* asks, 'Should we hesitate?' *quis modus* asks, 'What limit should there be?'

2. capitis: poetical for *hominis*. **praecipe**: *teach*. **lugubris cantus**: not *mournful song*, but *song of mourning*.

3. Melpomene: fittingly invoked as the muse of tragedy. **pater**: Jupiter; the nine muses were daughters of Jupiter and Mnemosyne.

5. ergo = *really*; this force arises as the result of some reflection present to the writer's mind, but not expressed. **Quintilium**: this is probably the Quintilius Varus to whom the eighteenth ode of this book is addressed. He was a native of Cremona, and died in 24 B.C. **perpetuos**: for the orthography, see note on i. 3. 34, *vacuom*.

6. cui: relative, and dependent upon *parem*. **Pudor**: *Honor*. **Iustitiae soror**: this epithet implies that Quintilius was also *iustus*.

7. nuda Veritas: *nuda* = *aperta*, *i.e.* 'candid'; Horace elsewhere (*Ars Poet.* 438 ff.) praises Quintilius's honesty as a literary critic.

8. inveniet: the singular verb with compound subject, as in i. 22. 20, *urget*, and regularly in Horace. **parem**: *a peer*.

10. nulli: for *nemini*, as often in poetry and always in Horace. **Vergili**: the poet.

11. tu frustra pius poscis: *in vain despite thy fond devotion dost thou ask him back; frustra* is to be taken not only with *poscis*, but also with *pius*, — *i.e.* 'vain is thy petition and vain thy devotion'; *pius* is here used in the sense of 'devoted,' a frequent signification of the word. Horace means that Virgil's affectionate attachment is incapable of restoring Quintilius again to life. **heu**: with *non ita creditum*. **non ita creditum**: *i.e.* not committed to his friends by the gods on the understanding that when dead he should be restored again; *ita* anticipates the idea involved in *poscis Quintilium deos*.

12. poscis: here = *reposcis*.

13. quid: as verb we may understand some such word as *valeat*. **si . . . moderere**: *i.e.* wert thou to strike Orpheus's lyre more persuasively than Orpheus himself; though really impossible, the case is represented not as unreal, but as a possible contingency. This reference to Orpheus may be intended as a delicate compliment to Virgil for his skilful treatment of the Orpheus myth in his fourth *Georgic*, published not long before.

14. auditam: (*once*) *heard*, *i.e.* heard and heeded. Orpheus attracted not merely the beasts, but even the trees, by the charm

of his music; *cf.* i. 12. 7, *vocalem temere insecutae Orphea silvae;* 11, (*Orphea*) *blandum et auritas ducere quercus.* **arboribus**: dative of agency, frequent in Horace with the perfect passive participle; *cf.* i. 1. 24, *bella matribus detestata.* **fidem**: the singular is poetic. It occurs also in i. 17. 18, *fide Teia.*

15. num redeat, *etc.*: this question simply repeats in more specific form the query begun by *quid;* the same protasis (*si . . . moderere*) is to be understood. **vanae imagini**: *to the unsubstantial shade.*

16. virga horrida: the *virga* is characterized as *horrida* because it is the symbol of passage to the lower world. **semel**: *i.e.* once for all.

17. precibus: the entreaties are personified. **fata**: a bold brachylogy for *portas fatorum.* **recludere**: dependent upon *lenis; non* limits the complex idea contained in *lenis recludere.* For the infinitive dependent upon an adjective, *cf.* i. 10. 7, *callidus condere furto;* Introd. § 41. *c.*

18. nigro compulerit gregi: *has gathered to his sable flock;* dative of direction, for *ad* with the accusative; the *grex* is *grex umbrarum;* the epithet *niger* is added as characteristic of death. **Mercurius**: for Mercury as ψυχοπομπός, the guide of shades to the lower world, see i. 10. 17–20.

19. durum: *sc. est.*

20. nefas: *i.e.* forbidden, impossible.

ODE XXV.

1. Parcius: *i.e.* less frequently than formerly. **iunctas fenestras**: probably double shutters fastened by a wooden bar; glass windows were practically, if not entirely, unknown in Horace's day.

2. ictibus: of the hand.

3. tibī: the final *i* is long, as below in line 13, and often in poetry. This is simply a retention of the original quantity. **somnos**: note the plural; so in English, *slumbers.*

5. multum: with *facilis;* this use of *multum* occurs repeatedly in Horace. **facilis**: with *quae;* in this sense the word means *willing, courteous, affable,* and properly applies to persons. Here, by personification, it is transferred to the door.

7. me tuo, *etc.*: *while I thy lover*, etc. The words are a snatch of a song belonging to the class known as παρακλαυσίθυρα, *i.e.* lovers'

serenades sung at the door of one's mistress. **longas noctes**: *i.e.* to-night, as thou hast many nights before. **pereunte**: *perire*, used of the languishing of a lover, is a common term in the poets; so also i. 27. 12, *quo volnere pereat.*

9. invicem = *vice versa, vicissim.* In the past Lydia had disdained her suitors; soon they shall disdain her. Note the emphatic position of *invicem*, — *thy turn shall come.* **moechos arrogantis flebis**: *shall lament that they disdain thee; arrogantis* is predicate.

10. solo = *deserted.* Her admirers no longer frequent the *angiportus.* **levis** = *neglected.*

11. Thracio, *etc.*: the allusion to the howling wind and the moonless night is intended to heighten the picture of Lydia's loneliness. *Thracio vento* is the north wind, whose home was represented by the poets as being in Thrace; *cf. Epodes*, 13. 3, *Threicio Aquilone.* **magis**: *i.e.* more than usual. In English we should use some positive word, *e.g. fiercely.* **sub inter-lunia**: *interlunium* was the period between the old and new moons, and so the season of dark nights. Belief in the effect of the changes of the moon upon the weather has always been common. As a temporal preposition, *sub* means properly 'just before'; here it is hardly employed so precisely. For the breaking of a word at the end of a Sapphic verse, *cf.* i. 2. 19, *ux-orius amnis.*

13. cum: here = *dum.* **tibi**: dative of reference with *saeviet.*

14. matres equorum: proverbially passionate.

15. iecur: on the liver as the seat of the emotions, see note on i. 13. 4. **ulcerosum**: *i.e.* impassioned.

16. non sine: note the emphasis of the litotes; so also in i. 23. 3.

17. laeta: *gladsome, joyous.* **pubes**: frequent in the poets for *iuventus.* **hedera, myrto**: the fresh ivy and myrtle are types of youth, just as *aridae frondes* are typical of old age.

18. pulla: *dark (green).* **magis**: *sc. quam aridis frondibus.*

20. dedicet: note the adversative asyndeton. The word is used jocosely. **Euro**: to scatter with its blasts.

ODE XXVI.

1. Musis amicus: *dear to the Muses, i.e.* beloved of them. The phrase stands in causal relation to *tradam, etc.* The favor of the Muses prompts the banishment of all common cares. **metus**: the plural, because concrete fears are thought of (*quis metuatur; quid terreat*).

2. protervis = *violentis.* **mare Creticum**: the definite epithet is used simply for poetic effect, as in i. 1. 14.

3. portare: the poetic use of the infinitive to denote purpose, as in i. 2. 8, *visere montes.* **quis rex**: the allusion is probably to the Dacian king, Cotiso, who in the year 30 B.C. was threatening the northern frontier of the Roman dominions. **sub Arcto**: lit. *under the bear,* and so, *in the North.*

4. orae: used, as often (*e.g.* i. 12. 55), of some distant region. **metuatur, terreat**: these indirect questions depend upon *securus;* the two thoughts are mentioned merely as suggestive of the commotions of the day. With *metuatur* understand in thought *a nobis* (*Romanis*).

5. Tiridaten: in the year 37 B.C., Phraates, having murdered his father and brothers, secured possession of the Parthian throne. In 31 B.C. Tiridates had headed a movement against the usurper, but without success, and had accordingly fled to Augustus (in 30 B.C., the date of this ode), to implore his assistance. **unice**: *entirely.*

6. quae fontibus integris gaudes: the Muses are extensively conceived of as goddesses of springs and fountains.

7. apricos: *bright, golden.* **necte . . . necte**: note the anaphora, — *weave flowers, yea, weave them as a garland. Coronam* is used predicatively; *flores* refers figuratively to the garland of verses which Horace, with the Muses' help, is (in the present poem) weaving in honor of his friend.

8. Lamiae: either L. or Q. Aelius Lamia, two brothers, members of a distinguished family with which Horace was on terms of intimacy.

9. Pimplei: Greek vocative singular of *Pimpleïs, -ëidis,* lit. 'dweller at Pimplea,' and so 'muse'; Pimplea was a fountain in Pieria, a favorite haunt of the Muses. **te**: *sc. Musa.*

10. honores: *i.e.* the honor that I wish to bestow upon him in my verse, — *tributes.* **fidibus novis**: *in new strain;* the reference, as shown by the following *Lesbio plectro*, is to the Aeolic lyric poetry, which Horace so often prides himself upon having introduced among his countrymen; possibly, the reference is even more specific, and is to the Alcaic metre in which this ode is composed. Hence, some have thought this the earliest Alcaic ode written by Horace.

11. Lesbio plectro: the *plectrum* (Greek πλῆκτρον, lit. 'striker') was a short stick with which the player struck the strings of the lyre. **sacrare**: (= *immortalitati consecrare*) *immortalize.*

ODE XXVII.

1. Natis: *i.e.* intended, designed. **in usum laetitiae**: *pleasure's service; laetitiae* is possessive genitive. **scyphis**: large beakers with two handles.

2. pugnare: *i.e.* by hurling the beakers. **Thracum est**: *is the way of Thracians, i.e.* it befits them and them only; various Thracian tribes were noted for their riotous excess in the use of wine; *cf.* i. 18. 9, *Sithoniis non levis Euhius.*

3. verecundum: *i.e.* Bacchus is the god of wine in the sense of the proper use of wine; he is not the god of wanton excess; *cf.* the burden of i. 18.

4. prohibete: here in the sense of 'defend,' 'protect.'

5. vino et lucernis: dative, as often in Horace with *discrepo, differo, etc.; cf. Epist.* ii. 2. 194, *simplex nepoti discrepet.* **Medus acinaces**: the *acinaces* was a special kind of Persian scimitar; the epithet *Medus*, however, is intended to suggest that the presence of weapons at a banquet is fit only for *Medi* (Parthians).

6. immane quantum: like *mirum quantum*, this phrase, by the ellipsis of some word (*e.g.* here *discrepet*), acquires the value of a compound adverb, *vastly.* **discrepat**: *is out of keeping with.* **impium**: the uproar is thus designated as constituting an offence against the *verecundus deus.*

8. cubito presso: *i.e.* with elbow resting on the pillow of the *lectus*, or couch, at which the ancients reclined, not merely at dinner, but throughout the following *comissatio*, or drinking.

9. voltis severi, *etc.*: this dramatic monologue naturally leaves much to be supplied by the reader's imagination. Apparently, the first speaker's exhortation to refrain from noisy brawling is met by the retort that he himself neglects the pleasures of the bowl; upon this, he answers that he is ready to drink on one condition: Megylla's brother must name his sweetheart.

10. Falerni: see note on i. 20. 10. **Opuntiae**: of Opus, in Locris.

11. Megyllae: some well-known beauty. **quo beatus volnere**: note the oxymoron ('contradiction').

12. volnere, sagitta: *sc. amoris.* **pereat**: *languishes;* almost a technical term in speaking of the sufferings of lovers; *cf.* i. 25. 7, *me pereunte.*

13. cessat voluntas: *does your inclination falter?* This is

addressed to the *frater Megyllae*, who at first hesitates to answer the query.

14. quae . . . cumque: the tmesis, as in i. 6. 3, and frequently in this word. **domat**: *masters.* **Venus**: *passion, attachment; cf.* Virg. *Buc.* 3. 68, *parta meae Veneri sunt munera.*

15. non erubescendis: note the emphasis resting upon these words, as shown by their position at the beginning of the clause; *non* is to be closely joined in thought with *erubescendis*, — litotes. **adurit**: *sc. te.*

16. ingenuo: *worthy.*

17. quicquid habes: *whatever wound you have; habere* is here figuratively used in the technical gladiatorial sense of *habere volnus.* **age**: *come!*

18. A: the interjection; the words *A miser* follow the confidential communication of the sweetheart's name. **tutis**: *trusty.*

21. saga, magus, deus: note the climax. **solvere**: *viz.* from thy infatuation. **Thessalis venenis**: potions brewed from certain Thessalian herbs were thought by the superstitious to be possessed of magic properties. The phrase applies only to *saga* and *magus*, not, of course, to *deus.*

23. triformi Chimaera: to be taken both with *inligatum* (as ablative of association) and with *expediet;* an instance of the construction known as ἀπὸ κοινοῦ. The Chimaera (from Greek χίμαιρα, 'goat') was a fabulous monster with the body of a goat, the head of a lion, and the tail of a serpent; *inligatum*, therefore, applies to the coils of the chimaera's tail.

24. Pegasus: the winged horse, Pegasus, destroyed the Chimaera by its hoofs.

ODE XXVIII., 1.

1. maris . . . mensorem, Archyta: Archytas of Tarentum, a friend and contemporary of Plato, was a famous Pythagorean philosopher who flourished about 400 B.C. He was eminent as a geometer and astronomer, also in the fields of war and statesmanship. **numero carentis harenae**: *the countless sand;* Archytas was apparently reputed to have made some attempt to estimate the grains of sand in the universe.

2. cohibent: *confines.* Notice the spondaic ending of the verse.

3. pulveris exigui parva munera: *a slight tribute of scanty earth; pulveris* is epexegetical (appositional) genitive, and seems to be

used in the sense of *tumulus; munera* is the poetic plural. The point of the observation is that Archytas, once so renowned, is now confined within the narrow limits of the grave. **litus Matinum**: the exact locality is not known; it was probably near Tarentum, Archytas's home.

5. temptasse: *to have explored.* **domos**: *i.e.* abodes of the gods.

6. polum: *polus* (properly the pole of the axis of the heavens) is often used figuratively for the heaven itself. **morituro**: causal, and made emphatic by position, — *since thou wast destined to die;* it agrees with *tibi*.

7. et: *also.* **Pelopis genitor**: Tantalus. **conviva deorum**: with adversative force (like the following *remotus in auras, arcanis admissus*), *though admitted to the table of the gods.*

8. Tithonus: son of Laomedon. The legend concerning him takes two forms. According to the account here followed, Tithonus, in answer to the prayers of Aurora, who loved him, was translated to the skies (*remotus in auras*), but was not made immortal. According to the more usual account, he was made immortal, but as Aurora failed to ask the gods to confer upon him the boon of perpetual youth, he shrivelled away and finally changed into a grasshopper. Horace follows this latter form of the story in ii. 16. 30, *longa Tithonum minuit senectus.*

9. Minos: king of Crete. The laws which he gave his countrymen are said to have been suggested by Jove.

10. Tartara: here in the general sense of the entire lower world, not in the narrower sense of the place of torment of the wicked. **Panthoiden**: *son of Panthous, viz.* Euphorbus, a Trojan hero, who slew Patroclus. He himself fell by the hand of Menelaus, who hung up his shield on the temple wall at Argos. Pythagoras (flourished 540 B.C.), the great apostle of the doctrine of metempsychosis, or transmigration of souls, maintained that he himself, in a previous state of existence, had been this same Euphorbus, and in proof of his assertion, he is said to have entered the Argive temple and to have identified Euphorbus's shield. **iterum Orco demissum**: the first time had been when Euphorbus died; the second time was when Pythagoras himself died; he is said to have been slain at Crotona, as the result of some political uprising. *Orco* here = *ad Orcum; cf.* i. 24. 18, *nigro gregi.*

11. quamvis concesserat: *quamvis* with the indicative first

appears (with certainty) in the Augustan poets, Horace and Virgil; later it became common in prose. **clipeo refixo**: *by taking down the shield.*

12. ultra = *praeter.*

14. iudice te: as a Pythagorean, Archytas naturally reverenced the founder of the school. **non sordidus**: *i.e.* an eminent. **auctor**: *authority.*

15. naturae: in the sense of 'the universe.' **una nox**: euphemistic for *mors.*

16. semel: *i.e.* once for all.

17. alios: *some;* the correlative *aliis* is supplanted by *nautis; cf.* i. 7. 1 f., *Laudabunt alii . . . ; sunt quibus unum opus est.* **spectacula**: predicatively, *as a spectacle;* their death is a welcome sight to the war-god.

19. mixta: *without distinction;* the emphasis of the clause rests upon this word. **densentur**: lit. *are crowded together, i.e.* follow each other swiftly; *denseo* is poetic; *denso, -are*, is the commoner form.

20. saeva . . . fugit: we expect rather *saevam caput Proserpinam fugit;* the idea is essentially the same; *fugit* is the so-called 'gnomic' perfect, used to express general truths. The allusion is to the traditional lock of hair said to be taken by Proserpina from the head of each person who died; *cf.* Virg. *Aen.* iv. 698, *nondum illi* (Dido) *flavom Proserpina vertice crinem abstulerat Stygioque caput damnaverat Orco.*

ODE XXVIII., 2.

1. Me quoque: *i.e.* me as well as many another. This opening of the ode is somewhat abrupt, but is thoroughly consistent with what follows. **devexi**: according to the Elder Pliny, the setting of Orion occurred in November, the beginning of the stormy season. **comes Orionis**: in apposition with *Notus.* On a wind as the companion of winter, *cf.* i. 25. 19, *Hiemis sodali Euro.* Note the spondaic ending of the verse.

2. Illyricis: *i.e.* of the Illyrian Sea, that part of the Adriatic which borders on southern Italy.

3. nauta: some passing mariner. **vagae malignus harenae**: *vaga harena* is 'the shifting sand'; *harenae* is governed by *malignus*, which means *grudging, withholding; cf.* the use of *benignus* with the genitive in *Sat.* ii. 3. 3, *somni vinique benignus; ne*, though belonging properly to *parce*, goes also with *malignus.* Translate: *do not with-*

hold the shifting sand and refuse to scatter a little upon my unburied bones and head. **parce dare**: *parco* with the infinitive occurs first in Livy and the Augustan poets.

4. capiti inhumato: notice the striking hiatus. No other instance occurs in the *Odes;* but in *Epodes*, 13. 3, we find *Threicio Aquilone; inhumato* qualifies *ossibus*, as well as *capiti.*

5. particulam dare: three handfuls (see line 36) were regarded as sufficient to meet the requirements of formal interment, and to secure rest for the waiting spirit. **sic**: *viz.* if you grant my prayer (*ne parce, etc.*). This use of *sic* to resume the substance of a previous imperative or jussive subjunctive is common in poetry. **quodcumque, fluctibus**: *quodcumque* designates the content of *minabitur; fluctibus* is indirect object.

6. Venusinae: evidently the home of the *nauta* is Venusia, or its neighborhood.

7. plectantur silvae te sospite: the perspective of the sentence is distorted by Horace's form of expression. Logically the emphasis rests upon *te sospite, mayst thou be safe when the Venusian woods are lashed by the gale; i.e.* may the storm be confined to the land and not visit the sea. **multa**: *i.e. rich, abundant.*

8. unde potest: *unde = a quibus*, and is explained by *ab Iove Neptunoque.* **aequo**: *propitious;* with both *Iove* and *Neptuno.*

9. Neptuno, custode: Tarentum, according to the tradition, was founded by Taras, the son of Neptune; hence the god's guardianship. **sacri Tarenti**: the famous cities of antiquity are often spoken of as sacred; *cf.* Homer's Ἴλιος ἱρή, and Hor. *Odes*, iii. 19. 4, *sacro sub Ilio.*

10. neclegis . . . committere, *etc.; thou think'st it a light matter to do a wrong which shall later harm thy guiltless offspring?* The shade implies that failure to comply with its petition will entail ruin upon the house of the *nauta. Neclegis* represents the original spelling of the word, which appears occasionally in the poets, *e.g.* also in i. 2. 36; *te* is the subject of *committere; postmodo* modifies *nocituram.*

11. fors et = *fortasse.*

12. debita iura: *iura* is here used of funeral rites (*cf.* the similar use of *justa*); hence, literally, *due rites, i.e.* the necessity of having similar rites of interment paid to you; *i.e.* you may die and lie unburied like me. **vices superbae**: *vices* means *retribution; superbae* adds the notion of a retribution consisting in the exercise of disdain (*superbia*) toward the *nauta* on the part of the one to whom he appeals; hence, *a retribution of (like) disdain.*

13. maneant: *may await*; an instance of the extremely rare *may*-potential; ordinarily this use of the subjunctive is confined to expressions of the type *aliquis dicat, quispiam dixerit.* **non linquar**: *sc. a te.*

15. non est mora longa: *i.e.* for scattering the three handfuls of earth. **licebit curras**: *may continue on your voyage*; by the poets *curro* is often used of the mariner's course.

ODE XXIX.

1. Icci: evidently an intimate friend of the poet, though very little is known of him. He is also addressed by Horace in a letter (*Epist.* i. 12). **nunc**: *i.e.* in striking contrast with the recent past. **beatis Arabum gazis**: by hypallage for *gazis beatorum Arabum*; *beatus* = *dives*, as in i. 4. 14. The wealth of the Arabians was proverbial; *cf.* also iii. 24. 1, *intactis thesauris Arabum.* Note the poetic plural in *gazis.*

3. Sabaeae: Sabaea was a district in southern Arabia ('Arabia Felix') famous for the production of incense and spices. A prosperous trade in these articles for centuries had greatly enriched its inhabitants; *cf.* Milton, *Paradise Lost*, iv. 162,

> Sabaean odours from the spicy shore
> Of Araby the bless'd.

4. Medo: *i.e.* the Parthian; see note on i. 2. 51. The expedition as planned was to be conducted only against the Arabians. In case this should be successful, possibly an attack upon the Parthians was also meditated.

5. quae virginum barbara: *what barbarian maiden?*

6. sponso necato: *her lover slain, i.e.* by thee.

7. puer ex aula: lit. *boy from the palace*, and so *page*; *aula* = *aula regia.*

8. cyathum: the cyathus was a ladle used in mixing wine with water and also in transferring the mixture to drinking cups; hence *ad cyathum statuetur* = *shall be thy cup-bearer?* **unctis** = *perfumed.*

9. sagittas tendere: a bold expression, since *tendere*, 'stretch,' applies properly only to the bow; *cf.* Virg. *Aen.* v. 508, *telumque tetendit.* **Sericas**: *Seres, Sericus*, are applied loosely to the peoples of the far East; *cf.* i. 12. 56.

10. arduis montibus: dative of direction; poetic for *ad arduos montes;* note, too, the intentional juxtaposition of *arduis pronos; cf.* i. 6. 9, note.

11. pronos: *i.e.* naturally flowing down hill.

12. et: the *et* does not add a new idea, but simply introduces a specific illustration of the principle stated in *arduis relabi montibus.*

13. nobilis: with *libros.*

14. Panaeti: a famous Stoic philosopher. He was a Rhodian who came to Rome about 150 B.C., where he won the admiration and attachment of the younger Scipio Africanus and Laelius. As a philosopher he gave especial attention to ethics; his work on this subject was extensively used by Cicero in the *de Officiis.* **Socraticam domum**: *the School of Socrates; i.e.* the writings of the great representatives of the Socratic philosophy, particularly Plato and Xenophon. On *domus*, 'school,' *cf.* Cic. *de Div.* ii. 1. 3, *familia;* Hor. *Epist.* i. 1. 13, *Lare*, — both in the same sense.

15. loricis Hiberis: *for Spanish corselet;* Spanish steel was of recognized excellence; *loricis* (poetic plural) is ablative of association; B. *L. L.* § 337; Introd. § 38. *a.*

16. pollicitus: with adversative force, — *though thou hast given promise of better things: viz.* eminence in philosophy. **tendis**: lit. *art straining;* hence, *art bent on;* a strong word. The use of the infinitive with *tendere* is mostly poetical.

ODE XXX.

1. Cnidi Paphique: Cnidos, a Doric city of Caria, was an important seat of Venus's worship; the goddess is said to have had three sanctuaries there. Paphos was on the western coast of Cyprus.

2. sperne: here almost in the original sense of the word, *put aside, leave; cf.* iii. 2. 24, *spernit humum.* **Cypron**: *cf.* i. 3. 1.

3. te: dependent upon both *vocantis* and *transfer.* **Glycerae**: for the name, see on i. 19. 5.

4. aedem: as the word must mean 'temple,' it is best to conceive of some little shrine erected by Glycera, possibly in the garden.

5. fervidus puer: Cupid. **solutis zonis**: *i.e. nudae,* as in iv. 7. 5.

6. properentque: we should have expected *nymphaeque properent,* but it is characteristic of Horace to append *-que, -ve,* in this way, to a word belonging in common to the words logically connected,

instead of to one of these words themselves; *cf.* ii. 7. 24, *quis deproperare apio coronas curatve myrto ?*

7. parum comis sine te: youth without love is devoid of charm.

8. Mercurius: Mercury is mentioned as the god of speech, *i.e.* of winning discourse; similarly *Suada*, the goddess of persuasion, is elsewhere mentioned as an attendant of Venus.

ODE XXXI.

1. dedicatum Apollinem: *the consecrated* or *enshrined Apollo; i.e.* Apollo, whose shrine has just been dedicated. In Latin it is possible to say either *deum dedicare* (Cic. *de Nat. Deor.* ii. 61, *ut Fides, ut Mens, quas in Capitolio dedicatas videmus*), or *deo aliquid dedicare*. On the temple referred to, see introduction to the poem; on the attitude of Augustus toward the Apollo cult and the reasons for it, see on i. 2. 32. **poscit**: not *demand*, but *ask for* (*earnestly*), — a common force of the word.

2. vates: *viz.* Horace; on *vates* as a word for 'poet,' see note on i. 1. 35. **patera**: a shallow sacrificial bowl. **novum liquorem**: wine of the last vintage was regularly used for sacrificial purposes.

4. Sardiniae: an important source of Rome's grain supply. Cicero, *pro lege Manil.* 12. 34, mentions Sicily, Sardinia, and Africa, as *tria frumentaria subsidia rei publicae*. **feraces**: *ferax* applies properly to the land, but is here poetically transferred to the crops.

5. aestuosae Calabriae: Calabria, situated at the southern extremity of the Italian peninsula, was a sultry district. **grata**: *i.e.* pleasing; the herds lend a charm to the landscape.

6. aurum aut ebur: Horace doubtless has in mind ceilings inlaid with gold and ivory; *cf.* ii. 18. 1. **Indicum**: to be taken with both *aurum* and *ebur*.

7. Liris: this stream, the modern Garigliano, ran between the boundaries of Latium and Campania. **quieta, taciturnus** (8): *quietus* implies absence of motion, *taciturnus* absence of sound; *quieta* is ablative.

8. mordet: *i.e.* wears away.

9. premant: *prune;* the ordinary word is *amputo*. The subjunctive is jussive with permissive force. **Calena falce**: the epithet is poetically transferred from the vine to the knife with which the vine is pruned. On the quality of Calenian wine, see note on i. 20. 9.

10. dives ut: for the position of the conjunction in the second

place, *cf.* i. 2. 7, *omne cum Proteus, pecus egit.* **ut . . . exsiccet** the clause expresses a certain sarcastic humor characteristic of Horace; those who grow the choicest wines, the poet urges, do so only to bring pleasure to others, not themselves.

11. culillis: see Lexicon, under *culullus; -illus* probably represents the correct spelling.

12. vina: *viz.* Calenian wines; the trader barters his Syrian merchandise for the wine, some of which he naturally sets apart for his own use. **Syra reparata merce**: *procured in exchange for Syrian wares;* for this meaning of *reparo*, *cf.* i. 37. 24; *merce* is ablative of means. The wares probably consisted of spices, perfumes, incense, and other Oriental products. They are called Syrian, because shipped from Syrian ports.

13. quippe: the particle intensifies the causal force which the participle *revisens* here has.

14. anno: regular prose usage would have been *in anno.*

15. me pascunt, *etc.: my fare is the olive;* as shown by the context and the anaphora, *me* is here emphatic. The poet proceeds to contrast the simplicity of his own aspirations with those of others.

16. cichorea: *endive;* the plural in *olivae*, *cichorea*, and *malvae* is poetic. **lĕves**: lit. *light*, *i.e.* easy of digestion, wholesome.

17. frui: object of *dones;* a poetical construction. **paratis**: *i.e.* what is at hand, what I have, as opposed to vain desires for what is beyond my power. **et . . . et**: these conjunctions connect *valido* and *integra cum mente; frui* is followed by *degere* without any connective; *nec . . . nec* connect *turpem* and *cithara carentem.* **valido**: attracted to *mihi;* logically it belongs with the omitted subject of *frui* and *degere.*

18. Latōe: vocative singular of the adjective *Latōus*, lit. *belonging to Latona* (Λητώ, Doric Λατώ); here *son of Latona*, *i.e.* Apollo.

19. senectam: poetic for *senectutem.*

ODE XXXII.

1. Poscimur: *I am called upon*, *i.e.* for a song. **vacui**: *in leisure hour.*

2. lusimus: the word is chosen to characterize the poet's previous efforts in the field of lyric poetry. **quod**: its antecedent is the following *carmen.* **et . . . et**: here in the sense of *not merely . . . but.*

3. vivat: *to live;* subjunctive of purpose. Horace frequently gives expression to a proud confidence in the immortality of his poetry **pluris**: *sc. in annos.* **dic**: *sing.* **Latinum carmen**: evidently some serious poem which Horace has in contemplation, full of genuine Roman sentiment, like those at the opening of Book III.

5. Lesbio civi: Alcaeus; see Introd. § 21; *Lesbio* is emphatically placed at the beginning of the verse; the word *civis* is chosen in view of Alcaeus's participation in the stirring political movements of his native city; *civi* is dative of agency; *cf.* i. 1. 24, *bella matribus detestata.* **modulate**: note the passive use of the deponent participle; *cf.* i. 1. 25, *detestata.*

6. ferox bello: Alcaeus fought against the Athenians and against the tyrants of his native city Mitylene. **tamen**: *i.e.* in spite of his martial temper (*ferox bello*) and the stirring experiences of his career.

7. sive: as correlative with this we must understand *sive* with *inter arma;* the two contrasted members are poetic equivalents of *sive terra sive mari;* for the omission of the first *sive*, *cf.* i. 3. 16, *tollere seu ponere volt freta.* **udo**: *i.e.* wave-washed.

9. Liberum et Musas Veneremque: *i.e.* 'Wein, Weib und Gesang.' **illi haerentem**: *haereo* with a dative of the person seems an innovation of Horace.

10. puerum: Cupid, the regular attendant of Venus.

11. Lycum: a favorite of Alcaeus. **nigris oculis nigroque crine**: black hair and eyes are repeatedly mentioned as characteristics of special beauty; observe that the initial syllable is long in *nig-ris*, but short in *ni-groque.*

13. decus Phoebi: see note on i. 10. 6; *decus* is in apposition with *testudo.*

15. medicum: the lyre is not merely sweet; it is also a soothing balm; *cf.* Euripides, *Bacchae*, 283, where similarly wine is spoken of as a *φάρμακον πόνων.* **salve**: lit. *be greeted, i.e.* accept my greeting = be propitious to me.

16. rite vocanti: *when I invoke thee duly; vocanti* agrees with *mihi* to be supplied and to be construed as an ethical dative with *salve;* *cf.* Virg. *Aen.* xi. 97, *salve aeternum mihi, maxime Palla;* also the Greek *χαῖρέ μοι.*

ODE XXXIII.

1. Albi: the elegiac poet Albius Tibullus (54–19 B.C.), an intimate friend of Horace. *Epist.* i. 4 is also addressed to him. **plus nimio**:

with *doleas;* for the force of *nimio*, see note on i. 18. 15. **immitis**: *cruel*, because faithless.

2. Glycerae: a fictitious name. Possibly she is identical with the faithless Nemesis mentioned in Tibullus's elegies. **miserabilis**: here in active sense, *making complaint, plaintive; cf.* i. 3. 22, *dissociabili;* ii. 9. 9, *flebilibus modis.*

3. decantes: *de-* has the same force here as noted in previous compounds, *e.g.* i. 3. 13, *decertantem;* hence, 'sing unceasingly.' **elegos**: this designation regularly applies to love-poetry composed in the elegiac stanza (distich), *i.e.* alternate hexameter and pentameter. **cur praeniteat**: indirect question dependent upon the notion of wondering, to be supplied in thought.

4. laesa fide: *sc. a Glycera.*

5. tenui fronte: *of low forehead;* a mark of beauty.

6. Cyri: objective genitive.

8. iungentur: with reflexive, or middle, force, — *shall mate (themselves).* **lupis**: ablative of association.

9. adultero: here a *suitor.*

10. visum: *sc. est.* **imparis**: *ill-mated.*

13. melior: *i.e.* worthier. **Venus**: *flame, passion*, as in i. 27. 14.

14. grata compede: note the oxymoron; *compes* is but rarely employed in the singular. **Myrtale**: a common name of freedwomen.

15. Hadriae: frequently referred to by Horace as a type of boisterous fury.

16. Calabros sinus: accusative of 'result produced,' *i.e.* making a curved bay; the reference is to the Gulf of Tarentum, which is here reckoned as a part of the Adriatic.

ODE XXXIV.

1. Parcus: *i.e.* bringing but slight offerings to the altars of the gods.

2. insanientis sapientiae consultus: lit. *an adept in (a votary of) a mad philosophy;* note the oxymoron in *insanientis sapientiae;* the reference is to the Epicurean philosophy, of which system the poet represents himself as having been an adherent until his recent conversion; except in the phrase *iuris consultus*, the genitive is but rarely used with *consultus.* **dum erro**: lit. *while I was wander-*

ing (*sc.* from the true path), but with distinct adversative force, — *though aforetime I wandered, yet now.*

3. retrorsum dare: *i.e.* set sail for a return to the truth.

4. iterare: *retrace.*

5. Diespiter: *i.e. Dies pater*, the original nominative of *Jupiter: Jupiter* was originally a vocative, which has replaced the old nominative; *Diespiter* survives chiefly in poetry. See B. *L. L.* § 180. 4.

6. nubila dividens plerumque: the emphasis rests upon *nubila*, which stands in sharp antithesis to *per purum*, — *though 'tis usually the clouds that Jove cleaves; plerumque* is also contrasted with some temporal notion to be supplied with *egit*, *e.g. yesterday*, *recently.*

7. per purum: *sc. caelum.* It was a cardinal principle of the Epicurean faith that the gods did not direct the affairs of the world, but dwelt in a state of eternal bliss somewhere in the interstellar spaces of the universe. The poet admits that the thunderbolt from a clear sky has shattered his belief in this doctrine. He is now convinced that the gods *do* intervene.

9. quo: the relative refers to the general statement made in *egit equos.* **bruta**: *lifeless.*

10. horrida Taenari sedes: Taenarus was a promontory at the southern extremity of Laconia; on it was located the fabled entrance to the lower world by which Hercules was said to have brought Cerberus to the world above; hence the epithet *horrida; Taenari* is the appositional genitive.

11. Atlanteus finis: *i.e.* the end of the world, where Atlas was conceived to stand, sustaining the mass upon his shoulders.

12. concutitur: the singular verb with compound subject, as usually with Horace. **valet**: emphatic, as shown by the context and the position, — 'power *is* possessed by the gods,' — a principle which the Epicureans denied; they referred all natural phenomena to the spontaneous working of inflexible physical laws. **ima summis mutare**: *to interchange the lowest and highest;* this is the general statement, which is then more particularly set forth in the antithetical *insignem attenuat, obscura promens.*

13. insignem, obscura: note the abrupt change from the concrete to the abstract. **deus**: *i.e.* Fortuna.

14. hinc; *from one man;* contrasted with *hic.* **apicem**: lit. the piece *fitted into* (root *ap-*, 'fit,' 'fasten') the top of the flamen's cap; then the cap itself; then the tiara or diadem of Oriental monarchs; then in the transferred sense of 'crown,' 'glory,' 'power,' as

here. Possibly Horace means to allude to the political vicissitudes of Tiridates; see note on i. 26. 5. **rapax**: *with sudden swoop.*

15. stridore acuto: *with noisy whirring; sc. alarum.*

16. sustulit: the so-called 'gnomic' perfect, used in the expression of general truths. **hic**: *upon another.* **posuisse**: the perfect is perhaps here used in its proper temporal sense, *i.e.* Fortuna rejoices to have succeeded in placing. For the infinitive with *gaudere*, *cf.* i. 1. 11, *gaudentem findere.*

ODE XXXV.

1. diva: *viz.* Fortuna. **gratum**: *pleasant; cf.* Cic. *ad Att.* iv. 8ª, 1, (*Antio*) *nihil amoenius.* **Antium**: a town near the coast of Latium, containing two temples dedicated to Fortuna. It was the old capital of the Volscians.

2. praesens: here in the sense of *powerful*, and governing the infinitive.

3. mortale corpus: *our mortal frame.*

4. vertere funeribus triumphos: lit. *to change triumphs with funerals, i.e. to turn proud triumphs into funeral trains; funeribus* is ablative of association. In writing these words Horace doubtless had in mind the tragic fate of the two sons of Lucius Aemilius Paulus, one of whom died a few days before, the other a few days after, their father's triumph over Perseus.

5 f. te, te, te, te: notice the emphasis produced by the anaphora.

5. ambit: *courts, entreats*, a figurative meaning of *ambire*, a word primarily used of going about canvassing for votes.

6. ruris colonus: *peasant.* **dominam**: in predicate relation to *te*, — *thee as mistress of the sea.* The conception of Fortune as presiding goddess of agriculture and of the sea appears also upon ancient coins, which represent the goddess with a cornucopia in one hand and a rudder in the other.

7. Bithyna carina: Bithynia in northern Asia Minor was famous for its production of ship-building materials. **lacessit**: *braves*, lit. *harasses.*

8. Carpathium pelagus: the name given to that part of the Aegean north of the island of Carpathos.

9. Dacus, *etc.*: *Dacus, Scythae, urbes, gentes, Latium*, are all subjects of *ambit* (*ambiunt*) alone; *matres* and *tyranni*, while grammatically the subjects of *metuont*, are also felt to go back to *ambit.* **profugi**: *roving.*

10. Latium ferox: *martial Latium.*

11. regum matres barbarorum: the influence of the queen mother among the Oriental peoples was often very great.

12. purpurei: *clad in purple.* **metuont** = *metuunt;* Introd. § 34.

13. iniurioso: *wanton.* **ne . . . proruas**: this clause is the logical object of *metuont; te, te* are introduced proleptically. For the position of *ne* in its clause, see note on i. 2. 5, *grave ne rediret.*

14. stantem columnam: *i.e.* public order, the pillar of the government. **populus frequens**: *i.e.* a mob. **neu concitet, frangat**: this phrase simply amplifies more specifically the general idea already enunciated in *ne . . . columnam.*

15. ad arma, ad arma: the repetition is perhaps designed to suggest the cries of an excited mob. **cessantis**: *the laggards, i.e.* those who at first hold back.

17. te . . . Necessitas: Fortuna's decrees are inevitable; hence Necessity is conceived of as one of her attendants. **saeva**: *grim, relentless.*

18. clavos, cuneos, uncus, plumbum: emblems of strength. Fortuna is depicted in ancient works accompanied by the symbolic *cunei.*

19. aëna: *aënus, -a, -um* is a collateral form of *aëneus.*

20. uncus, plumbum: in building, it was common among the Romans to fasten together huge blocks of stone with iron clamps, and run with molten lead the cavities in which the ends of the clamps were inserted. Extensive remains of this kind of building may still be seen in Rome.

21. Spes, Fides: *i.e.* Hope and, sometimes, loyal friends sustain the unfortunate. **albo velata panno**: *bound with a white cloth;* probably we are to think of the goddess's hand as thus enveloped; *cf.* Livy i. 21, where the priests of Fides are said to have offered sacrifice to her with their hands bound with a cloth, to show that the seat of faith was in the right hand, and deserved to be protected. **colit**: *cherish;* the singular verb with plural subject, as regularly in Horace.

22. nec comitem abnegat: as direct object of *abnegat,* we must understand *se; cf.* Ovid, *Ars Amat.* i. 127, *si qua repugnarat nimium comitemque negarat;* Propertius, iv. 2. 39, *professus amicum.*

23. utcumque: *whenever,* but with an added adversative force. **mutata veste**, *etc.*: *in hostile mood thou leavest the homes of the*

mighty in mourning; mutata veste is an ablative of quality and stands in predicate relation to *domos potentis;* changed raiment was a symbol of mourning, as with us; for the expression *mutata veste* used precisely as here, *cf.* Cic. *de domo sua*, 37. 99, *omnis bonos mutata veste vidi.*

The apparent contradiction of this passage is to be thus explained: Fortuna ('Chance') may be either good or ill. Whenever good Fortune abandons one, ill Fortune takes her place, *i.e.* the same goddess, but in another phase. It is obviously the Fortuna of this second phase upon whom *Spes* and *Fides* are conceived as attending.

25. retro cedit: *i.e.* prove faithless.

26. diffugiunt: *i.e.* scatter in all directions.

27. cum faece: *i.e.* dregs and all; stronger than merely 'to the dregs' (*faece tenus*).

28. ferre dolosi: (*too*) *treacherous to bear;* on the infinitive with adjectives in Horace, *cf.* i. 1. 18, *indocilis pauperiem pati.* **iugum**: *sc.* of adversity. **pariter**: *i.e.* equally with the unfortunate.

29. iturum Caesarem: as early as 34 B.C. Augustus had formed the plan of invading Britain. Though revived at various times thereafter, the project was never carried into execution.

30. iuvenum recens examen: the reference is to the levy made for the expedition of Aelius Gallus into Arabia Felix; see introduction to i. 29.

31. timendum: *to be an object of dread.*

32. partibus = *regionibus.*

33. cicatricum, *etc.*: alluding to the horrors of the civil wars.

34. fratrumque: the sentence is left incomplete. We may supply in thought *a fratribus occisorum.*

35. nefasti: best taken as genitive of the whole with *quid.*

38. pepercit aris: *i.e.* suppliants had been denied the protection of the sanctuaries to which they had fled. **O utinam**: hiatus after the monosyllabic interjection, as in i. 1. 2, *O et.*

39. diffingas: a rare word, found only in two passages of Horace, and apparently used in the meaning 'reforge.' The word is here used in the pregnant sense of 'reforge and turn (against).' **retusum**: *i.e.* in the civil wars. **in Massagetas**: with *diffingas.* The Massagetae were a branch of the Scythians, and at present were in alliance with the Parthians; hence the phrase virtually means in *Parthos.*

40. Arabas: see note on line 30, above.

ODE XXXVI.

1. fidibus: music was customary on sacrificial occasions. **iuvat placare**: almost with the hortatory force of *placemus; placare* here has the meaning 'thank.'

2. debito: *i.e.* due the gods for their watchful care of Numida.

3. Numidae: nothing is known of him; his *nomen* is variously given as Plotius and Pomponius.

4. Hesperia: probably here used of Spain. Numida is thought to have accompanied Augustus in the expedition of 27–25 B.C. against the Cantabrians. **sospes**: *having returned in safety.*

5. multa oscula: in some continental countries it is customary even to-day for men to exchange kisses.

6. nulli: frequent in the poets for *nemini.* **dividit** = *distribuit;* yet with *Lamiae* we must supply in thought some such word as *donat.*

7. Lamiae: probably the Aelius Lamia of i. 26.

8. non alio = *eodem.* **rege** = *magistro.* **puertiae**: poetic syncopated form for *pueritiae; cf.* ii. 2. 2, *lamnae*, for *laminae.*

9. mutataeque . . . togae: *i.e.* of the fact that they changed togas together. Reference is to the assumption of the *toga virilis.* With the completion of the sixteenth year, as a rule, the Roman boy laid aside the *toga praetexta* or purple-bordered toga, and assumed the plain unbordered toga of manhood (the *toga virilis*). The formal assumption of the *toga virilis* took place at the festival of the *Liberalia*, which was celebrated annually on the 17th of March. In this ceremony all young men who had completed their sixteenth year within the preceding twelvemonth were competent to participate. It thus often happened that a youth was nearly seventeen years old before putting on the badge of manhood. This would be true, for instance, of all boys born in the last two weeks of March.

10. Cressa nota: *i.e.* with a white mark; owing to a confusion of *Creta*, 'Crete,' and *creta*, 'chalk,' the adjective *Cressa* ('Cretan') is here used with *nota*, to mean a white mark. The ancient custom of marking lucky days white and unlucky days black is well attested: *cf.* Catullus, 107. 6, *o lucem candidiore nota.*

11. promptae modus amphorae: *i.e.* limit to indulgence in the jar that has been brought out; *amphorae* is here genitive; *promptae* is the participle.

12. morem in Salium: *Salium* is genitive plural. The Salii

were a college of priests dating from the days of Numa and Tullius Hostilius. They guarded the sacred shields (*ancilia*), and annually, in the month of March, performed a sacred dance, carrying the shields and weapons in procession.

13. multi meri: *i.e.* capable of drinking much wine, — a hard drinker. **Damalis**: the name is Greek, and literally means 'heifer.'

14. Bassum: evidently a moderate drinker; here he is exhorted to rise to the occasion, and not permit himself to be outdone even by Damalis. **Threicia amystide**: the amystis (Greek ἄμυστις) was a long draught drunk without taking breath. On the indulgence of the Thracians in wine, see i. 18. 9, *Sithoniis*.

15 f. No feast was complete without flowers for the garlands of the banqueters.

17. putris: here apparently in the sense of 'languishing.'

18. deponent: *shall cast.* **novo adultero**: *from her new lover, viz.* Numida; for this force of *adultero*, *cf.* i. 33. 9.

20. lascivis hederis: like a fond lover, the ivy flings its arms, so to speak, about the tree. **ambitiosior**: here following the literal sense of *ambire* — 'go around' — and so *more clinging; cf. Epodes* 15. 5, for a similar characterization of the ivy.

ODE XXXVII.

1. Nunc, nunc, nunc: note the anaphora. The purpose of the poet is to emphasize the fact that no previous time had been suited for celebrating the victory over Cleopatra. After Actium any celebration would have been premature, for Antony and Cleopatra, though defeated, were still in arms, and still constituted a menace to the Roman state. It was only *now*, after the complete overthrow and death of both, that such rejoicings were fitting. This explains the use of *erat* in line 4 — 'now was the time,' not a year ago after Actium, as had been urged by many then; *cf. Ars Poetica*, 19, *sed nunc non erat his locus*. **Nunc est bibendum**: *now is the time to drink;* these opening words of the ode are a translation of Alcaeus, νῦν χρὴ μεθύσθην καὶ χθόνα πρὸς βίαν παίην ἐπειδὴ κάτθανε Μύρσιλος. Myrsilos was a tyrant of Mitylene, in whose overthrow Alcaeus himself had assisted. **pede libero**: *i.e.* feet that give themselves up to dancing without restraint.

2. Saliaribus dapibus: the banquets of the Salii, like those of the pontiffs, were proverbial for their sumptuousness.

3. pulvinar: the singular for the plural; the *pulvinaria* were cushioned couches, on which were set images of the gods, while viands were placed before them; the ceremony was designated a *lectisternium* ('couch spreading').

5. antehac: *i.e.* before the complete annihilation of Antony and Cleopatra; to be read as a dissyllable by synizesis. **nefas**: *sc. fuit.* The caesura after *nefas* is unusual for the Alcaic metre. See Introd. § 43. **Caecubum**: *sc. vinum;* see note on i. 20. 9.

6. avitis: the epithet is transferred from the wine to the storerooms. **dum . . . parabat**: *dum* with the imperfect indicative occurs only here in Horace; we should naturally have expected the present. **Capitolio regina**: the abomination of a *regina* menacing the central sanctuary of Rome is finely emphasized by the juxtaposition of the two contrasted ideas. Such juxtaposition is a common rhetorical device, in prose as well as in poetry; another fine example is found in iii. 5. 9, *sub rege Medo Marsus et Apulus.* To the Romans, the very names *rex* and *regina* had been odious since the days of the Tarquins. Horace, also, doubtless means to suggest that Cleopatra, as an Oriental sovereign, contemplated supplanting the worship of the Capitoline deities (Jupiter, Juno, and Minerva) by introducing native Egyptian rites. She was, at all events, reputed to have made frequent boasts that she would issue her sovereign decrees from the Capitol.

7. dementis ruinas: bold transfer of the epithet from *regina* to *ruinas.*

8. funus et: for *et* in the second place, *cf.* i. 2. 9, *piscium et summa;* the order is frequent in the poets.

9. contaminato grege: the allusion is to the eunuchs of Cleopatra's court, sarcastically alluded to as *viri.*

10. morbo: with *turpium, — foul with disease.* **quidlibet**: any scheme of glory and conquest, however visionary. **impotens sperare**: *mad enough to hope;* the infinitive as in i. 1. 18, *indocilis pauperiem pati.*

13. vix una sospes navis ab ignibus: the grammatical subject of *minuit* is *navis,* but the logical subject is the idea contained in the whole phrase, = *the rescue of scarcely a single ship from the flames; cf.* i. 15. 33, *iracunda classis Achillei,* with note; ii. 4. 10, *ademptus Hector.* The poet is referring to the Battle of Actium; fire broke out among the ships of Antony and Cleopatra, and many of them were destroyed. Horace, however, exaggerates the facts, for Cleopatra escaped with sixty vessels.

14. lymphatam, veros timores: *lymphatus* properly means 'bereft of reason,' and so: 'filled with wild delusions and hallucinations,' those already hinted at in the words *quidlibet sperare impotens;* with *lymphatus* (lit. 'crazed by the nymphs,' *lympha* being a collateral form of *nympha*), *cf.* the Greek *νυμφόληπτος*. Horace's meaning is that Caesar turned these *unsubstantial visions* (*cf. lymphatam*) to the *reality of fear* (*veros timores*); the antithesis, therefore, which the poet aims to bring out, is between the reality of Cleopatra's terror and the unreality, *i.e.* impossibility, of the dreams of empire in which she indulged. **Mareotico**: *sc. vino.* The Mareotic wine was grown around Lake Marea, near Alexandria. It was a sweet wine with a high bouquet.

16. ab Italia: really from Actium; but the poet evidently wishes to emphasize the fact that, whereas Cleopatra's purpose was to proceed *in Italiam*, she was, on the contrary, forced to flee in the opposite direction. Note that the *I* of *Italia*, which is historically short, is often arbitrarily lengthened in poetry, *metri gratia.* **volantem**: *reginam* is easily understood from the context.

17. remis adurgens: the pursuit was not immediate, as would naturally be understood from these words. Octavian wintered at Samos, and did not push on to Egypt till the following spring (30 B.C.).

19. nivalis: Thessaly was not always covered with snow. The epithet is here added because the hare was usually hunted in winter, when the snow lay upon the ground.

20. Haemoniae: the old name for Thessaly. **daret**: *consign.*

21. fatale monstrum: Cleopatra. **quae**: *but she;* the feminine, despite the occurrence of *monstrum* just before. **generosius**: *i.e.* more nobly than Octavian intended she should; his secret purpose was to allow her first to grace his triumphal procession, then to put her to death.

22. perire: the infinitive with *quaero* is poetic; *cf.* iii. 4. 39, *finire quaerentem.* **muliebriter**: *i.e.* in womanish terror.

23. expavit ensem: according to Plutarch, Cleopatra first attempted suicide by the sword, but was prevented by Proculeius from executing her intention. **latentis . . . oras**: the meaning of *reparavit* here is uncertain. It seems to mean *seek in exchange, i.e.* she did not seek distant coasts in exchange for, or in place of, her throne as queen of Egypt; *cf.* i. 31. 12, *vina Syra reparata merce.* Cleopatra was reported to have cherished at one time the plan of

transporting such galleys as she had left, across the Isthmus of Suez and of reëstablishing her ruined fortunes somewhere on the coast of the Red Sea.

25. iacentem regiam: *iacentem* is used in the figurative sense of *ruined;* it is the opposite of *stantem* in i. 35. 14 (*stantem columnam*).

26. voltu sereno: the queen is said to have concealed her chagrin at the defeat of her troops and even to have exhibited a merry demeanor in the presence of her guards.

27. tractare: the infinitive, as above in line 11. **serpentes**: according to the traditional account, she met her death from the bite of an asp, which she had secreted in her bosom. **atrum**: as bringing death; black is the color belonging to death and to all things associated with it.

29. deliberata morte ferocior: '*emboldened by a stern resolve to die*' (Bryce).

30. saevis Liburnis: the *Liburnae* (*sc. naves*) were swift galleys patterned after those of the Liburnians, a people dwelling on the eastern coast of the Adriatic in the modern Albania. The *Liburnae* had rendered special service in the fight at Actium. They are *saevae* to Cleopatra. *Liburnis* is ablative of means with *deduci*. **scilicet**: the word has here none of the ironical force so common to it.

31. privata: *a queen no longer;* in predicate construction. **deduci**: *invidens* governing the infinitive without subject accusative is a Grecism. **superbo triumpho**: dative of purpose with *deduci*.

32. non humilis mulier: emphatic, — *no craven woman, she.*

ODE XXXVIII.

1. Persicos apparatus: *Persicos* is used generically for 'oriental.' Oriental luxury, even a generation before Horace's day, had already made great inroads in the social life of Rome. **puer**: *i.e.* slave, as often.

2. nexae philyra coronae: garlands made by fastening flowers on a wisp of linden bast (*philyra*); such *coronae* were specially made by professional craftsmen and were of great elegance. Horace, however, pleads for plain myrtle wreaths, such as can easily be plaited by himself.

3. mitte sectari: a poetic periphrasis for a prohibition. **rosa**: roses were highly prized, and great pains were often taken to force them

before the season. Sometimes they were even imported from Egypt and other warm countries. **quo locorum**: *in which of its haunts.*

4. sera: predicatively, — *lingers late.*

5. simplici: *i.e.* as opposed to the luxury of costlier garlands. **nihil adlabores**: *adlaboro* is found only in two passages of Horace, here and *Epodes* 8. 20; it seems to mean, 'take the trouble to add'; *nihil* goes logically with *cura*, with which it makes a prohibition,— *strive not;* for the subjunctive without *ut* in a substantive clause developed from the jussive, see B. 295. 5; 8.

7. arta: *dense.*

BOOK II.

ODE I.

1. Motum civicum: *i.e.* the civil wars; *civicus* in good prose is found only in the phrase *corona civica; cf. hosticus* (as against *hostilis*) in iii. 2. 6. **ex Metello consule**: *beginning with Metellus's consulship;* the phrase is a modifier of *Motum.* The Metellus referred to is Quintus Caecilius Metellus Celer, whose consulship belongs to the year 60 B.C., the time of the formation of the First Triumvirate by Caesar, Pompey, and Crassus. This coalition is regarded as marking the real beginning of the civil commotions that, with few interruptions, continued for the next thirty years. Actual hostilities, however, did not commence till 49 B.C., when Caesar returned from Gaul and crossed the Rubicon.

2. causas: *e.g.* the death of Crassus on his ill-starred expedition against the Parthians, the death of Julia (Caesar's daughter), whom Pompey had married, the rivalry of Pompey and Caesar, *etc.* **vitia**: especially the errors of Caesar, Pompey, and their partisans. **modos**: *phases, i.e.* the general way in which the war was waged.

3. gravis: the *amicitiae* are styled *gravis*, because the league of the triumvirs was so portentous in its bearings on the fortunes of the Roman state.

4. principum amicitias: *i.e.* the league of the triumvirs.

5. nondum expiatis cruoribus: the same sentiment as in i. 2. 29. *Cui dabit partis scelus expiandi?* **uncta**: *i.e. polluta.* **cruoribus**: the plural suggests the many times and places at which Roman blood had been shed; so in Greek, *αἵματα.*

6. periculosae: *i.e.* there was danger in such a work of giving offence to the surviving partisans. **aleae**: *hazard*, — a common figure.

7. incedis per ignes, *etc.*: *per* is inexact; *super* would have been the correct word. The picture is of one walking over ashes under which slumber the treacherous embers of a recent conflagration.

9. paulum: emphatic, — *let it be only for a little that the stage is deprived of your energies.* **Musa tragoediae desit**: Pollio's reputation as a tragic poet is well attested; *cf.* Virg. *Buc.* 8. 10, *solo Sophocleo tua carmina digna coturno;* Hor. *Sat.* i. 10. 42, *Pollio regum facta canit pede ter percusso.* Yet no fragments of Pollio's tragic writings have come down to us. Note the force of *desit*, which implies that the absence is felt.

10. mox = *sed mox.* **publicas res ordinaris**: *ordinare* is here used with the force of *componere*, *i.e.* 'compose,' in the literary sense; under *publicas res* understand the events of the civil wars.

11. grande munus: *viz.* of writing tragedy.

12. Cecropio coturno: *in Attic buskin; coturnus*, properly the high shoe worn by the tragic actors to add dignity to their appearance, is used figuratively for tragedy. Tragedy is called Cecropian, *i.e.* Attic (from Cecrops, a mythical king of Attica), because it was on Attic soil that tragedy originated and developed. **repetes**: *resume;* the future has the force of an imperative, standing in adversative relation (see note on *mox*, line 10, above) to the foregoing *desit*.

13. praesidium reis: Pollio was famous as a lawyer also, especially in the defence of criminal cases.

14. consulenti: here in the sense of *deliberanti.* **Pollio**: the final *o*, regularly long, is here used as short. This shortening is relatively rare in the Augustan period, but later became quite general. **curiae**: properly the building in which the senate regularly held its deliberations; here used for the senate itself.

16. Delmatico triumpho: in 39 B.C. Pollio had achieved a notable victory over the Parthini, an Illyrian people dwelling near Dalmatia, and had also taken the Dalmatian town of Salonae.

17. iam nunc: *i.e.* the poet in anticipation conceives himself as already listening to the recital of the stirring events of Pollio's history.

21. audire duces: *i.e.* to hear them issuing their commands to their troops; with *cuncta . . . subacta, audire* means 'hear of.'

23. cuncta terrarum: a neuter plural adjective used substantively and followed by a genitive of the whole is found only in the

poets and later prose writers; another instance in the *Odes* is iv. 12. 19, *amara curarum*. **subacta**: *sc. a Caesare.*

24. atrocem . . . Catonis: his spirit was shown in his indomitable adherence to conviction. The Cato referred to is M. Porcius Cato. At the time of the strife between Caesar and the senatorial party, Cato figured as an uncompromising defender of the constitution. He took up arms against Caesar, and committed suicide at Utica rather than fall into Caesar's hands. From the place of his death he received the name *Uticensis*. For another tribute to his memory, *cf.* i. 12. 35, *Catonis nobile letum.*

25. Iuno, *etc.*: Juno had been the patron deity of Carthage, the metropolis of Africa.

26. cesserat: the notion is that the gods had abandoned Africa when they found themselves no longer able to afford it their protection, precisely as the gods are represented as abandoning Troy, in *Aen.* ii. 351, *excessere omnes, adytis arisque relictis, di quibus imperium hoc steterat.* **impotens**: here *powerless, helpless.*

27. victorum nepotes: the reference is to the descendants of the Romans who had conquered Jugurtha. Many of these fell at the Battle of Thapsus, fought in 46 B.C.

28. rettulit: *i.e.* offered in return. **inferias**: *as a funeral offering;* used predicatively. **Iugurthae**: the Numidian king who long outgeneralled the Roman commanders sent against him, but was finally defeated in 106 B.C.

29. Latino sanguine: *Latinus*, as being less usual than *Romanus*, is more poetical. **pinguior**: not logically comparative here, but rather *enriched, drenched.*

31. auditum Medis: hyperbole; *Medis* is dative of agency. On *Medis* for *Parthis*, see i. 2. 51. As enemies of Rome the Parthians would naturally rejoice at her disasters.

32. Hesperiae: here used as an adjective, — *Italian.* The word properly means 'western,' 'land of the west,' and applies sometimes to Italy, sometimes to Spain. **sonitum ruinae**: the fall of the state is thought of as that of some huge structure.

34. ignara belli: *i.e.* do not bear traces of the conflict. **Dauniae**: properly 'Apulian' (from Daunus, a mythical king of Apulia), but here in the general sense of 'Italian,' 'Roman.'

37. relictis iocis: *i.e.* abandoning sportive themes, such as Horace was wont to treat.

38. Ceae . . . munera neniae: lit. *essay again the offices of the*

Cean dirge, *i.e.* revive the solemn style of Simonides of Ceos; *neniae* is appositional genitive.

39. Dionaeo sub antro: *i.e.* in love's haunt; *Dionaeo*, 'belonging to Dione (the mother of Venus),' is the equivalent of *Veneris;* on *sub antro*, see i. 5. 3.

40. leviore plectro: *of a lighter strain;* on the first meaning of *plectro*, see on i. 26. 11. The characteristic of the poem itself is transferred to the instrument.

ODE II.

1. Nullus color: *no lustre; i.e.* no worth. **avaris terris**: the epithet is boldly transferred from the persons who hide treasure in the earth to the earth itself.

2. abdito: *i.e.* laid away in a hoard. **lamnae**: syncopated for *laminae*. The word properly means a plate or bar of metal, wood, marble, *etc.*, and so comes to be used for metal in general, or, as here, for precious metal, money.

3. Crispe Sallusti: his full name was Gaius Sallustius Crispus. The inversion of *nomen* and *cognomen*, as here, occurs even in prose (beginning with Cicero), when the *praenomen* is omitted; *cf.* ii. 11. 2, *Hirpine Quincti*. The Sallust here referred to was a grand-nephew of the historian, and inherited the latter's vast wealth, including the famous *horti Sallustiani*, situated on the northern slope of the Quirinal. He was celebrated for his generosity. **nisi splendeat**: to be joined closely with *inimice lamnae;* the subjunctive is employed because of the implied indirect discourse; Sallust's own thought, as represented by Horace, is *lamnae inimicus sum, nisi usu splendet.* **temperato usu**: *i.e.* by avoiding prodigality on the one hand, and meanness on the other.

5. extento aevo: *through long ages;* ablative of duration of time. **Proculeius**: C. Proculeius Varro, son of A. Terentius Varro. When his two brothers lost their property in the civil war, Proculeius gave each a third of his fortune. He stood high in the favor of Augustus, who at one time even thought of giving him his daughter in marriage.

6. animi paterni: *known as a man of fatherly affection* (for his brothers); predicate genitive of quality after *notus*, limiting *Proculeius.*

7. aget: here used in the sense of *tollet.* **metuente solvi**:

(*pinions*) *that refuse to droop, i.e.* tireless; *timeo* and *metuo* are not infrequently used by the poets in the sense of *nolo; cf.* iv. 5. 20, *culpari metuit fides.*

8. superstes: *i.e.* Proculeius's fame shall survive his death.

9. regnes: the second person is here indefinite. **avidum spiritum**: *the spirit of greed.*

10. Libyam Gadibus: *i.e.* Africa to Europe.

11. iungas: *i.e.* as owner. **et** = *and so.* **uterque Poenus**: *i.e.* the Phoenicians in northern Africa and in Spain. In Horace's day there were Phoenician settlements in both countries.

12. uni: *sc. tibi.*

13. crescit, *etc.*: the poet means to institute a comparison between dropsy and avarice; the latter, like the former, he claims, grows by indulgence; help can come only by banishing the *cause* of each disease; *crescit* is emphatic by position.

14. sitim: an unquenchable thirst is one of the symptoms of the disease. **pellit**: as subject, we must understand the sufferer from the disease.

15. fugerit venis: this is pathologically correct. The disease is the result of a separation of the water in the blood; *fugerit* is future perfect; the tense emphasizes the importance of the prior fulfilment of the condition. **aquosus languor**: *i.e.* the weakness resulting from an excess of water in the system. **albo corpore**: the skin of a dropsical person is abnormally white.

17. redditum Phraaten: Phraates, king of Parthia, had been driven from his throne by the machinations of his rival, Tiridates, but had secured his restoration through the help of the Scythians in 27 B.C. *Redditum* is put first in the strophe, for the purpose of emphasizing the antithesis; though he has been *restored,* yet Virtue will not allow that he should be reckoned as being truly *happy.* **Cyri solio**: Arsaces, the founder of the Parthian dynasty of the Arsacidae, claimed descent from Cyrus, the founder of the Persian empire.

18. dissidens: *i.e.* dissenting in its views. **plebi**: *from the vulgar crowd;* Horace is particularly fond of using the dative with verbs of *differing, etc.* Introd. § 36. *c.* **beatorum**: *i.e.* happy in the full sense of the word. According to the Stoic view, which Horace has here in mind, only the upright are happy; the final *-um* is elided before the initial vowel of the following line; the phenomenon is called synapheia. *Cf.* ii. 3. 27.

19. eximit: lit. *excepts from, i.e.* refuses to admit to, to reckon

among; *cf.* iii. 2. 32, *deseruit*, 'fail to overtake.' **Virtus**: the personification of the lofty Stoic ideal of rectitude. **falsis vocibus**: *wrong names, e.g.* the title *beatus* as applied to Phraates; only the upright man, urges the poet, deserves this name.

21. diadema, laurum: added as more specific explanations of *regnum*.

22. propriam: *lasting*, and so real, as opposed to the fleeting nature of the ordinary laurels of victory.

23. inretorto: *i.e.* without casting longing glances behind; *inretortus* is a new word, coined by Horace.

24. acervos: *sc.* of treasure.

ODE III.

1. Aequam . . . mentem: the figure in the Latin calls for a *level* spirit when circumstances are *steep*. This trope cannot be reproduced in English.

2. non secus: (*and*) *likewise;* asyndeton and litotes. **in bonis**: the figure begun in *arduis* is here abandoned.

3. temperatam: agreeing with *mentem* understood.

4. laetitia: *i.e.* manifestation of joy. **moriture**: *destined, doomed, to die.* In prose of the Ciceronian period, the future active participle is regularly restricted to combination with the forms of *esse;* poets and the later prose writers freely use the participle alone. **Delli**: an unprincipled character who had played a somewhat conspicuous part in the recent political history of Rome. He had successively supported and deserted Dolabella, Cassius, and Mark Antony. Just prior to the Battle of Actium, he had attached himself to Octavian; but the ode suggests that at present he was out of favor with the Emperor.

5. seu vixeris, *etc.:* to be joined closely with *moriture; cf.* ii. 2. 2, *inimice lamnae nisi splendeat.* **omni tempore**: ablative of duration of time.

6. in remoto gramine: *i.e.* in some retired grassy nook.

8. interiore nota Falerni: *with some old Falernian vintage;* lit. *with some inner label of Falernian; nota* is the mark or label attached to the wine jar, giving the date of the vintage (*cf.* iii. 21. 1, *O* (*testa*) *nata mecum consule Manlio*). Wine of the oldest vintages would naturally be kept in the remoter part (*interiore*) of the storeroom. Concerning the Falernian wine, see note on i. 20. 10.

9. quo: the adverb; (lit. *whither*) *for what purpose*, *i.e.* unless we enjoy these delights. **alba**: alluding to the silvery leaves of the poplar.

10. umbram . . . ramis: *i.e.* join their branches in inviting shade; in the Latin, *umbram* is an accusative of 'result produced' ('internal object'), — 'produce (by joining) an inviting shade.'

11. quid: used in the same sense as *quo* above. **obliquo**: *zigzag*, *winding*. **laborat**: the winding course of the stream hinders the progress of the brook; hence, the water is represented as exerting itself to hurry on.

13. huc: *i.e.* to the imaginary sylvan retreat pictured in lines 9–12. **et . . . et**: note the emphasis of the polysyndeton; so in line 15.

14. flores: for garlands. **ferre iube**: *have brought;* as subject of *ferre*, supply in thought *pueros*, 'slaves,' or some such word.

15. res: *i.e.* your fortunes. **aetas**: *youth*. **sororum trium**; *viz.* the Fates, — Clotho, Lachesis, and Atropos.

16. atra: a natural epithet of *fila*, since the Fates themselves are *atrae*.

17. cedes, *etc.*: *i.e.* you will sooner or later be forced to leave these things. **saltibus**: woodland pastures for cattle. Vast tracts of these were held by wealthy Romans, particularly in the region of southern Italy. **et . . . que**: *et* connects *saltibus* on the one hand to *domo* and *villa* on the other. **domo villaque**: *domus* is the palace; *villa* covers the entire estate.

18. flavos: as in i. 2. 13. **lavit**: poetic instead of *lavat* (from *lavare*), which is used in a literal sense.

19. cedes: the anaphora gives the force of 'yes, you must leave them.'

21. divesne, *etc.*: lit. *it makes no difference whether you linger beneath the skies rich* (*and*) *descended from ancient Inachus*, *or*, *etc.* The adjectives are predicate modifiers of the subject of *moreris*. **natus**: note the asyndeton. **Inacho**: the earliest Argive king, and so suggesting ancient lineage.

23. sub divo moreris: a poetic equivalent of *vivas*.

24. victima (*sc. es*): the apodosis of the protasis logically involved in lines 21–23.

25. eodem: *viz.* to the realm of Orcus. **cogimur**: *we are being gathered* (lit. *herded*); the figure is drawn from pastoral life; *cogo* is the technical term for gathering a scattered flock; *cf.* Virg. *Buc.* iii. 20, *Tityre*, *coge pecus*. **omnium**: for the purpose of an effective

anaphora, Horace here uses *omnium* instead of *cuiusque*, which would be the accurate word.

26. versatur urnā: *cf.* iii. 1. 16, *omne capax movet urna nomen.* **serius ocius**: *sooner or later;* disjunctive asyndeton; the words modify *exitura.*

27. exitura, impositura: see note on line 4, *moriture.* **aeternum**: an hypermeter verse, like ii. 2. 18.

28. exsilium: *sc. mortis.* **cumbae**: *sc. Charonis.*

ODE IV.

1. ancillae: *sc. tuae.* **pudori**: dative of purpose.

2. Xanthiā Phoceu: Greek vocative of *Xanthias Phoceus;* the name *Xanthias* ('the yellow-haired') suggests that Horace may here be giving a Greek paraphrase of the name of some Roman *Flavius.* **prius**: *i.e.* before this. **insolentem**: *high-spirited; cf. Ars Poet.* 122, *iura neget (sc. Achilles) sibi nata, nihil non arroget armis.*

3. Brisēis: a captive maiden of whom Achilles was enamoured; see *Iliad* i. **colore**: *skin, complexion.*

5. Aiacem Telamone natum: *Ajax the son of Telamon,* as opposed to Ajax the son of Oileus. The former ranked next to Achilles in prowess.

6. captivae dominum: the juxtaposition of the two words emphasizes the difference of social station; though a captive, and so a slave, Tecmessa inspired her master with love. **Tĕcmessae**: the initial syllable is short; *cm* in Greek words is sometimes treated like a mute + a liquid.

7. arsit: *i.e.* with love. **Atrides**: Agamemnon. **medio in triumpho**: *i.e.* at the fall of Troy.

8. virgine rapta: the reference is to Cassandra, who at the sack of Troy was first seized by Ajax, the son of Oileus, and was then taken from him by Agamemnon.

9. barbarae: *i.e.* of the Trojans. **turmae**: properly the word refers to troops of cavalry; it is here used of troops in general.

10. Thessalo victore: *i.e.* Achilles, whose victory over Hector was the decisive event of the war; the ablative is best taken as one of instrument with *cecidere*, which is here equivalent to a passive. We should naturally have expected *a victore;* but Horace seems to be thinking of the victory as the means of Troy's overthrow. **ademptus Hector**: *the loss of Hector;* lit. *Hector removed.*

11. fessis: namely, with the long siege. **leviora tolli**: *easier to be destroyed;* for the infinitive, see on i. 1. 18, *indocilis pati.*

13. The vein of delicate irony pervading the whole ode is particularly prominent in this and the following stanza. **nescias an**, *etc.: one can't tell but that, etc. Nescias* is an instance of the rare 'can-' potential, a use restricted to the indefinite second person singular present of verbs of *thinking, knowing, seeing*, and the like. Similarly we find *videas*, 'one can see'; *intellegas*, 'one can observe.' By omission of the first alternative of the double question, the *an-* clause here stands alone; *cf.* the similar *haud scio an.* **beati**: *rich.*

15. regium: *sc. est.* **penatis iniquos**: the household gods are called cruel, as having permitted the decay of the house.

17. crede = *be sure.* **non illam**, *etc.: that she whom you love belongs not to the common herd; non* is emphatic; *tibi* is a dative of agency; the phrase *de plebe* depends upon *esse* to be supplied in thought; *scelesta* is used to indicate a permanent quality; *cf.* ii. 16. 39, *malignum volgus.*

19. lucro: ablative.

20. pudenda: the context shows that this refers to birth, not to character.

21. teretis: *shapely.*

22. integer: *i.e.* free from passion for the maiden. **fuge suspicari** = *noli suspicari;* see note on i. 9. 13, *fuge quaerere.*

23. cuius: (*a man*) *whose;* its antecedent is *eum*, the omitted object of *suspicari.* **octavom lustrum**: *i.e.* the fortieth year. **trepidavit** = *properavit*

ODE V.

1. subacta: *sc. ab amore.* **valet**: as subject, understand in thought the name of the maiden referred to in line 4 f. as *tuae iuvencae*, and later (line 16) mentioned as *Lalage.* For *valet* with infinitive, *cf.* i. 34. 12.

2. cervice: poetic for *cervicibus.* **munia comparis aequare**: '*match the labors of a mate*' (Page).

5. circa est: *i.e.* is set upon.

6. campos, fluviis, cum vitulis: under these figurative references the poet means that the object of his friend's attachment is still but a child, at play with her mates in field and wood.

7. solantis = *levantis.*

10. immitis uvae: an abrupt transition to another figure. **iam**: *presently.* **tibi**: ethical dative. **lividos distinguet racemos**: *shall tinge the clusters purple, i.e.* shall ripen them; *lividos* is used proleptically.

12. purpureo varius colore: *gay with crimson;* the colors of autumn foliage and fruits are poetically attributed to autumn itself.

13 f. te sequetur proterva fronte: the poet here returns to the earlier figure of the *iuvenca.* **currit . . . aetas**: *time runs madly on; ferox* is a poetic exaggeration for *velox.*

14. illi . . . annos: *i.e.* she shall mature as you pass on from middle life; the friend addressed by the poet has reached a time of life when each passing year is felt as taking away (*dempserit*) from life's allotted span; with Lalage, who has not yet reached mature maidenhood, time is conceived as adding something; *cf. Ars Poet.* 175, *anni venientes . . . recedentes.*

16. maritum: *i.e.* thee, who wilt then be her mate.

17 f. Pholoe, Chloris, Gyges: earlier flames.

17. Fugax: *coy.*

21. si insereres . . . falleret: the form of the conditional sentence is peculiar; we should naturally expect the present subjunctive.

22. mire: with *falleret.* **hospites**: *strangers.*

23. discrimen: *i.e.* the difference between him and a maiden; *cf. ambiguo* in line 24. **obscurum**: here equivalent to *obscuratum;* hence the following ablatives.

ODE VI.

1. Septimi: very likely the Septimius mentioned in *Epp.* i. 9. 13 as *fortem bonumque.* **Gadis**: a town in southern Spain, and so in the extreme west of the Roman dominions; *Gadis* and *Cantabrum* are the direct object of *aditure;* at all periods, *adire* is occasionally used transitively. **aditure**: *i.e.* ready to go; said of a loyal friend. For the participle, see on ii. 3. 4, *moriture.*

2. Cantabrum: singular for plural; the Cantabrians were a tribe of northern Spain who had recently been defeated by the Romans, in 29 B.C. At the time this ode was written, they were apparently in revolt. Agrippa finally subdued them in 19 B.C. **fuga**: poetic plural. **nostra** = *Romana.*

3. Syrtis: here of the treacherous sands off the northern coast of Africa; in i. 22. 5, it was used of the adjacent desert. **Maura**: the

wave is called Moorish from Mauretania, though this district was really somewhat farther west than the Syrtes.

5. Tibur: see on i. 7. 12. **Argeo colono**: Tibur is said to have been founded by three Argive brothers, Catilus, Coras, and Tiburnus (or Tiburtus); *Argeo* is poetic for *Argivo;* the dative is one of agent. **positum** = *conditum.*

6. senectae: poetic for *senectuti.*

7. modus: here equivalent to *finis*, 'resting-place.' **lasso**: *sc. mihi.* **maris, viarum, militiae**: the genitive is poetic. Introd. § 37. *a.* *Cf.* Virg. *Aen.* i. 178, *fessi rerum.*

9. unde: for *inde, viz.* from Tibur. For the sentiment of the entire strophe, *cf. Epp.* i. 7. 44, *mihi iam non regia Roma, Sed vacuum Tibur placet aut imbelle Tarentum.* **prohibent**: the present sometimes occurs (particularly in poetry) where logical exactness leads us to expect the future. **iniquae**: used here not as a standing epithet, but rather with adverbial force, — *cruelly.*

10. dulce pellitis ovibus: the river is spoken of as sweet to its skin-covered sheep, because they love to roam along its banks and drink its waters; *pellitis* refers to the custom of protecting the wool of the finer sheep by means of skins tied about them. The custom is still in vogue. **Galaesi**: appositional genitive with *flumen;* the *Galaesus* was a small river near Tarentum.

11. regnata . . . Phalantho: *the district (once) governed by Spartan Phalanthus, viz.* Tarentum, which was a Spartan colony founded by Phalanthus, 708 B.C.; *regno* is here transitive, a usage confined to poetry and post-Augustan prose. *Phalantho* is dative of agent. For the feminine caesura after *regnata*, see Introd. § 44.

13. omnis: *sc. omnis alios angulos.*

14. ridēt: *has a charm;* the *ē* is a reminiscence of the original quantity of the termination; *cf.* ii. 13. 16, *timēt.* **Hymetto**: *i.e.* to the honey of Hymettus; 'compendiary comparison' (*cf.* i. 1. 23, *lituo*), a license which would best be retained in translation. So below, *Venafro.* Hymettus was a mountain near Athens famous for the excellence of its honey.

15. viridi Venafro: Venafrum was a Samnian town near the border of Latium, famous for its verdant olive-orchards; Pliny, *N. H.* xv. 2. 8, says Venafran oil is the best. For the dative with *certare*, *cf.* i. 3. 13, *decertantem Aquilonibus.*

16. baca: lit. *berry, i.e.* the olive.

17. ver longum tepidasque brumas: chiasmus. **ubi**: for the

position of the introductory relative, *cf.* i. 2. 7, *omne cum . . . egit.* Note the ī in *ubi*, a reminiscence of the original quantity.

18. amicus Aulon Baccho: Aulon (evidently some locality, hill or vale, near Tarentum) is spoken of as dear to fertile Bacchus, since the god brings rich harvests to its vineyards; for this use of *amicus*, 'dear to,' 'beloved,' *cf.* i. 26. 1, *Musis amicus.*

19. fertili: *i.e.* productive, bringing increase. **minimum**: *by no means.* **Falernis uvis**: for the Falernian wine, see on i. 20. 10.

22. postulant: *i.e.* summon, invite. **arces**: *i.e.* heights, hill-tops, as in i. 2. 3. **calentem**: *i.e.* from the funeral pyre.

23. debita: *i.e.* due his memory.

24. vatis amici: *of thy poet friend, viz.* Horace.

ODE VII.

1. O: for the separation of the interjection from its vocative, *cf.* i. 26. 6, *O . . . Pimplei.* **saepe**: Brutus and his forces had held the field for two years before the decisive battle of Philippi, and several minor engagements had occurred during this period. **tempus in ultimum**: *into extremest peril.*

2. Bruto duce: ablative absolute with temporal force. **militiae**: with *duce;* Horace refers to the campaign of Brutus and Cassius against Octavian and Antony, in 43–42 B.C.

3. quis: Octavian, after Actium, had extended amnesty to all who had been in arms against him. **redonavit**: a word coined by Horace, and used only by him. **Quiritem**: predicate accusative with *te.* In the singular, this word is extremely rare, being confined to poetry. It designates a citizen in the fullest and highest sense of the term, also a citizen as opposed to a soldier; hence here, one who has abandoned military service and has been restored to full civic rights and privileges, — a citizen full and free.

4. patriis: *of thy country.* **Italoque**: the *I* was originally short, as here, and is always so used in prose. But the poets, from metrical exigencies, more commonly use it as long.

5. Pompei: it is not known with certainty what his full name was. The word is here dissyllabic by synizesis. **prime**: probably combining both notions: *earliest* and *dearest.*

6. cum quo: Horace always avoids *quocum* and *quibuscum.* **morantem**: *i.e.* tedious, slowly passing.

7. fregi: *i.e.* whiled away. **coronatus**: the passive here has

the force of a middle; hence *capillos* is direct object; see on i. 1. 21, *membra sub arbuto stratus.*

8. malobathro: to be taken with *nitentis.* **Syrio**: the malobathrum was prepared from an Indian shrub; it is here called Syrian, because shipped from Syria, the great emporium of eastern products.

9. Philippos: the battle was fought in Nov. 42 B.C. **celerem fugam**: the partisans of Brutus and Cassius were defeated and fled.

10. sensi: *i.e.* experienced, went through; *sentire* is often thus used of unpleasant experiences. **relicta parmula**: Horace's reference to the loss of his shield is doubtless a literary fiction in imitation of Archilochus and other Greek poets who recount similar experiences. **non bene**: *ingloriously.*

11. fracta: *sc. est.* **et minaces**, *etc.*: *i.e.* 'and threatening spirits ignobly bit the dust'; a humorous reference by Horace to the large hopes and small performance of himself and his party. Indirectly the poet also intends a compliment to the Emperor.

13. sed: the earlier experiences of Horace and his friend had been the same; later fate had separated their paths; *sed* brings out the contrast. **me**: in strong antithesis with *te* in line 15; Horace proceeds to contrast Pompey's experience since the war with his own. **Mercurius**: as *curvae lyrae parens* (i. 10. 5), Mercury was naturally the patron god of poets, who are accordingly, in ii. 17. 29, called *Mercuriales viri.* **celer**: with adverbial force.

14. denso aere: *i.e.* in a cloud, the conventional Homeric way in which defeated combatants were rescued.

16. fretis tulit aestuosis: *i.e.* Pompey had been engaged in the stormy events of the thirteen years since Philippi. Probably he joined those who after Philippi took service under Sextus Pompeius.

17. ergo: *i.e.* since you are safely restored to your home. **obligatam** = *pledged; obligatus*, strictly applicable only to the person, is here transferred to the thing. **redde**: *i.e.* give in return for your preservation. **dapem**: properly of a sacrificial feast, as here.

18. latus = *membra.*

19. nec: common in poetry instead of *neu;* see on i. 9. 15.

21. oblivioso: *i.e.* which brings forgetfulness, 'care-dispelling.' **levia** = *polished; cf.* i. 2. 38, *galeaeque leves.* **Massico**: concerning this wine, see on i. 1. 19.

22. ciboria: *ciboria proprie sunt folia colocasiorum, in quorum similitudinem pocula facta eodem nomine appellantur* (Porphyrio). **exple**: *i.e.* fill to the brim.

23. quis: *sc. puer.* **udo**: *pliant;* the word seems to be used in imitation of the Greek ὑγρός, lit. 'moist,' but also 'pliant,' 'twining.'

24. deproperare: *i.e.* hurriedly weave.

25. curatve myrto: for *myrtove curat;* for the position of the enclitic, *cf.* ii. 19. 28, *pacis eras mediusque belli;* 32, *ore pedes tetigitque crura.* **quem**: *i.e.* of our company. **Venus**: *the Venus-throw*, the name given to the highest throw of the dice, or *tali.* These were numbered only on four sides: I, III, IIII, VI. In the Venus-throw all these four numbers appeared. **arbitrum bibendi**: called also the *magister bibendi;* the person chosen to act as master of ceremonies and regulate the drinking; *arbitrum* is predicate accusative with *quem.*

26. dicet: *appoint; cf.* the technical expression for appointing a dictator, *dictatorem dicere.* **non sanius**: litotes for *insanius,* 'more wildly than.'

27. Edonis: a Thracian tribe famed for the license of their carousals. **recepto** = *recuperato.*

28. furere: the word suggests a wild enthusiasm, but it almost defies translation into adequate English.

ODE VIII.

1. Ulla: emphatic by position. **iuris peierati**: *i.e.* for violation of thy oath; *iuris* for *iuris iurandi.*

2. Barine: the name is not elsewhere found, and has consequently been suspected by critics. Perhaps it is derived from *Barium,* a town on the coast of Apulia; hence 'maid of Barium.' Horace visited this town on the journey described in *Sat.* i. 5.

3. dente . . . ungui: *uno* ('a single') and *nigro* are to be taken with both *dente and ungui; i.e.* Barine, despite her violation of every pledge, does not become uglier in the least, not by so much as a single tooth or finger-nail. The Greeks and Romans believed that the gods visited the perjured with such physical inflictions as are here alluded to. **fieres**: the imperfect implies 'if it were your custom to become.'

5. crederem: *sc. tibi.* Horace declares that he *would* believe Barine, did the gods but punish her; for then she would respect her pledges. **tu**: emphatic, suggesting that Barine stands in contrast with all others. **simul**: for *simul ac,* as often in poetry, *e.g.* i. 12. 27. **obligasti . . . caput**: *i.e.* pledged yourself in vows; *caput* here is equivalent to a reflexive *te.*

7. prodis publica cura: *i.e.* when you appear you are a *publica cura; cura* here means 'object of affection'; *publica* is equivalent to *omnium.*

9. expedit: *i.e.* thou not only dost this with impunity, but actually reapest advantage by false swearing, for thou art more beautiful than ever; the strophe is a fuller development of the thought contained in *enitescis pulchrior multo.* **matris cineres**, *etc.*: it was common to swear by the ashes of some near relative, *e.g.* Cic. *pro Quinct.* 97, *obsecravit per fratris sui mortui cinerem*; Prop. ii. 20. 15, *ossa tibi iuro per matris et ossa parentis*; so also by the stars, *e.g.* Virg. *Aen.* vi. 458, *per sidera iuro.* **opertos**: *i.e. sepultos.*

10. fallere: *to swear falsely by*; *cf.* Virg. *Aen.* vi. 324, (*Styx*) *di cuius iurare timent et fallere numen.*

12. carentis: *exempt from.*

13. ridet, rident: the position and the anaphora both lend emphasis to these words; for the thought, *cf.* Tibull. iii. 6. 49, *periuria ridet amantum Iuppiter*; Shakspere, *Romeo and Juliet*, ii. 2, *At lovers' perjuries they say Jove laughs.* **inquam** = *upon my word, actually.* **Venus ipsa**: *even Venus*, who as the goddess of love might be expected to respect the sanctity of lovers' vows.

14. simplices: *artless.* **et**: for the position, *cf.* ii. 1. 9, *piscium et.*

15. ardentis: the epithet is transferred from the enkindled heart to the arrows of the god.

16. cruenta: by anticipation of the destruction to be wrought by the arrows, the epithet is applied to the stone on which they are sharpened.

17. tibi crescit: *i.e.* are growing up to be your victims; *tibi* is emphatic, —*for you alone.*

18. servitus nova: *i.e.* a new company of devoted slaves. **priores**: *sc. amatores.*

19. relinquont: for the spelling, see Introd. § 34.

20. minati: *viz.* to leave thy roof; *cf.* Tibull. ii. 6. 13. *iuravi quotiens rediturum ad limina numquam! Cum bene iuravi, pes tamen ipse redit.*

21 f. te, te, tua: note the effect of the anaphora. **metuont**: for the spelling, see Introd. § 34. **iuvencis**: for *iuvencus* and *iuvenca* applied to youths and maidens, *cf.* ii. 5. 6; note that *metuo*, which may govern either an accusative of direct object or a dative of interest, here irregularly unites both constructions.

22. parci: *parcus* is a standing epithet of the old man; *cf. Ars Poet.* 170, *quaerit et inventis miser abstinet ac timet uti;* such old men would naturally fear that their sons might squander their wealth upon an adventuress like Barine.

23. nuptae: *brides.* **retardet**: *i.e.* detain, make them linger.

24. aura: *radiance*, as in Virg. *Aen.* vi. 204, *auri aura*, 'the lustre of the gold.'

ODE IX.

1. Non semper: placed at the beginning of the sentence for emphasis. **hispidos**: *i.e.* the fields whose grain has been cut and which are thus left rough and stubbly at the end of harvest time, the season when the fall rains naturally begin.

2. mare Caspium: Pomponius Mela, the geographer of the early empire, speaks of the Caspian as *atrox, saevum, sine portubus, procellis undique expositum.*

3. inaequales: *i.e.* blasts which make the surface uneven; so *rough, boisterous.*

4. usque: synonymous with *semper.* **Armeniis in oris**: the reference is to the distant slopes of Mt. Taurus; for *orae* = 'mountain slopes,' *cf.* i. 12. 5.

5. Valgi: C. Valgius Rufus, a poet of some note, belonging to the literary circle which clustered about Maecenas; he was the author of love-poems, epigrams, and also of some grammatical and rhetorical works.

6. Aquilonibus: ablative of means with *laborant*, which here has the force of 'are harassed'; the plural, as in i. 3. 13.

7. Gargani: a well-wooded mountain in eastern Apulia, close to the Adriatic and exposed to the winds on all sides; it rises to the height of some five thousand feet. **laborant**: as in i. 9. 3.

9. tu: in sharp contrast with Nature herself in the phases just enumerated. **urges**: *dwellest upon.* **flebilibus modis**: *i.e.* in elegies.

10. Mysten: probably a favorite slave of Valgius. **Vespero . . . solem**: *i.e.* neither at evening nor morning; *surgente* is somewhat loosely used of the appearance of the evening star in the western sky at the time of year when it sets *after* the sun; in strictness, the same star when it rose *before* the sun, was designated as *Lucifer.*

11. amores: *i.e.* thy expressions of affection; hence the plural; *cf.* i. 16. 9, *irae.*

12. rapidum = *celerem*, *i.e.* swiftly moving through the heavens.

13. ter aevo functus senex: *viz.* Nestor; *cf.* Cic. *de Sen.* 10. 31, *tertiam iam enim aetatem hominum videbat; aevum* is here used in the sense of *aetas*. **amabilem**: here equivalent to *amatum*.

14. Antilochum: the son of Nestor and favorite of Achilles; slain at Troy by Memnon, son of Aurora.

16. Troilon: the youthful son of Priam; he was slain by Achilles; *cf.* Virg. *Aen.* i. 475, *infelix puer atque impar congressus Achilli*. **Phrygiae**: *i.e.* Trojan. The Troad was a part of Phrygia.

17. mollium: *i.e.* effeminate, unmanly.

18. tandem: expressive of impatience. **querellarum**: *from complaints;* the construction is a Grecism; *cf.* iii. 27. 69, *abstineto irarum*. Introd. § 37. *b*.

19. cantemus: *i.e.* in verse. **tropaea**: just what victories are here alluded to is uncertain.

20. rigidum Niphaten: Niphates was a mountain of eastern Armenia; *rigidum* here apparently means 'ice-bound'; the name *Niphates* suggests the meaning 'snow-capped.'

21. Medumque flumen: the Euphrates; for the form of the adjective, *cf.* i. 27. 5, *Medus acinaces; Ars Poet.* 18, *Rhenum flumen*.

22. minores volvere vertices: *i.e.* in token of the subjugation of the tribes bordering upon its banks; observe the change from the accusative to the infinitive after *cantemus*.

23. praescriptum: *sc. a Romanis*. **Gelonos**: a Scythian tribe who lived along the upper course of the Don, famed as bowmen (*cf.* iii. 4. 35, *pharetratos Gelonos*) and fearless riders; in ii. 20. 18, they are spoken of as *ultimi Geloni*.

24. exiguis campis: repeating the idea of *intraque praescriptum*.

ODE X.

1. Licini: probably L. Licinius Murena, son of the Murena defended by Cicero. Through his adoption by A. Terentius Varro, he became the brother of Proculeius (see ii. 2), and of Terentia, the wife of Maecenas. The warning given by Horace in the third stanza of the ode was almost prophetic, for in 23 B.C. Licinius, who was consul for the year, engaged in a conspiracy against Augustus, was condemned, and executed. **altum**: *sc. mare; i.e.* the deep sea. Horace is fond of comparing life with a voyage.

2. dum . . . horrescis: the clause stands in a causal relation to

premendo, — *for fear of, etc.* **procellas**: *horresco* with the accusative is poetical; *cf.* ii. 13. 14, *Bosphorum perhorrescit.*

3. nimium premendo: *by hugging too closely.*

4. iniquom: *i.e.* on account of reefs and shallows.

5. aurea mediocritatem: *the golden mean;* for *aureus* used in this sense, *cf.* i. 5. 9, *qui nunc te fruitur credulus aurea.*

6. caret, caret: *escapes, avoids,* as in ii. 14. 13; the asyndeton and anaphora emphasize the antithesis of the two members.

7. invidenda: *i.e.* a palace which arouses the envy of others; *cf.* iii. 1. 45, *invidendis postibus.*

8. sobrius: *prudently.*

9. saepius: *i.e.* oftener than the lower trees, *etc.* **ingens, celsae, summos montis**: the emphasis of the passage rests upon these words, — *'tis the tall pine, etc.*

11. summos montis: *the tops of the mountains,* as regularly in this order; *mons summus* means 'highest mountain.'

13. sperat, metuit: as the position indicates, the emphasis of the passage rests upon these two verbs. **infestis, secundis**: *for adversity, for prosperity;* the words are equivalent to *rebus infestis, rebus secundis;* dative of interest; *cf.* Sall. *Cat.* 40. 2, *exitum tantis malis sperare;* 40. 3, *miseriis suis mortem exspectare.*

14. alteram sortem: with *sperat* the *altera sors* is prosperity, with *metuit,* adversity.

15. informis: *unlovely;* from *forma,* in the figurative sense of 'beauty.' **reducit**: *i.e.* from year to year; *reducit,* though grammatically coördinate with *summovet,* is yet logically subordinate, — *though he brings back, yet he takes away.*

16. idem: *likewise.*

17. si male: *sc. est.* **et**: *also.* **olim**: *by and by,* as in Virg. *Aen.* i. 203, *forsan et haec olim meminisse iuvabit.*

18. sic: *viz. male.* **quondam**: *at times.* **cithara . . . Musam**: *i.e.* plays the lyre as a prelude to singing; *Musam* is used by metonymy for *carmen.*

19. arcum tendit: *i.e.* in hostile mood, as *e.g.* in *Iliad,* i., where the shafts of the god bring pestilence upon the Greek hosts.

21. rebus angustis: *in time of stress;* ablative absolute; *angustis* here = *quae angunt.* **animosus, fortis**: *animosus* designates the inner resolution, *fortis,* aggressive physical resistance; the two words are combined also in Cic. *de Sen.* 20. 72, *ex quo fit, ut animosior etiam senectus quam adulescentia sit et fortior.*

22. appare: *show thyself;* the student should beware of confounding this word in meaning with *videri*, 'appear.' **idem** = *on the other hand.*

23. contrahes: with imperative force, parallel with the preceding *appare.* Note the somewhat abrupt return to the nautical figure with which the ode opened. **vento**: ablative of means with *turgida*, which here has the force of a perfect participle.

ODE XI.

1. Cantaber et Scythes: chosen as dwelling on the extreme western and northern frontiers of the empire; concerning the Cantabrians, see on ii. 6. 2. Though only the Cantabrians are here referred to as *bellicosus* and only the Scythians as remote (*Hadria divisus obiecto*), the context naturally suggests that both tribes are warlike and both are separated from Rome by intervening seas. Horace wishes to rally his friend on his unnecessary concern about what is occurring on the far frontier.

2. Hirpine Quincti: for the transposition of *nomen* and *cognomen*, *cf.* ii. 2. 3, *Crispe Sallusti.* **cogitet**: *i.e.* is planning, plotting; the singular verb with compound subject, as regularly in Horace. **Hadria divisus obiecto**: there is a touch of humor in this phrase, as though Hirpinus were in fear lest the Scythians should sweep down through Illyria, cross the Adriatic, and descend upon Rome itself.

3. remittas quaerere: Horace is particularly fond of such periphrastic forms of prohibitions; *cf.* i. 9. 13, *fuge quaerere.*

4. nec trepides: *and be not anxious; nec*, at all periods of the language, is used much more commonly than *neve* (*neu*) to introduce a prohibition or negative wish after a previous imperative or subjunctive; *cf.* i. 9. 15, *lucro appone nec dulcis amores sperne puer.* **in usum aevi**: *for the needs of life; aevum* is here used in the sense of *vitae.*

5. poscentis pauca: these words contain the reason for the injunction *nec trepides, etc.*, — *since it demands but little, viz.* the things enumerated in strophes 4 and 5. **fugit retro**: *i.e.* youth and beauty are disappearing behind us, while our own lives travel forward.

6. lēvis: apparently intended to suggest the soft, smooth skin of youth as compared with the dry and wrinkled (*aridu*) features of old age (*canitie*); *cf.* iv. 6. 28, *levis Agyieu* (of Apollo); Tibull. i. 8. 31, *carior est auro iuvenis, cui levia fulgent ora.*

8. canitie = *senectute.* **facilem**: *i.e.* soft, pleasant.

9. honor: *i.e.* beauty, glory; the flowers do not retain their beauty, but wither soon.

10. vernis: not that the spring flowers were more ephemeral than others, but because coming after the long winter they were of special interest. **neque uno**: *sc. uno et eodem; i.e.* the moon waxes and wanes.

11. aeternis consiliis: *i.e.* with thoughts of matters which belong to the remote future and for which we need feel no present concern; *consiliis* is ablative of means with *fatigas*, but must be supplied in thought as an ablative of comparison with *minorem*. **minorem**: *unequal to them, i.e.* to their contemplation.

13. platano: a spreading shade tree extensively planted by the Romans. **hac**: to be taken with both *platano* and *pinu*. As in ii. 3, the poet evidently imagines himself already reclining in some shady retreat.

14. sic temere: *i.e.* carelessly as we are. **rosa odorati**: *i.e.* having garlanded our brows with fragrant roses; *odorati* is used as a middle; hence the accusative, *capillos; cf.* i. 1. 21, *membra sub arbuto stratus.*

15. canos: *cf.* line 8, which suggests that *canities* is already pressing on Horace and his friend.

16. Assyriaque: *nardo* is here feminine; elsewhere Horace uses the word as neuter; *Assyria* = *Syria* in the sense noted on ii. 7. 8, *malobathro Syrio.*

17. Euhius: *i.e.* Bacchus; see on i. 18. 9.

18. curas edacis: *cf.* i. 18. 4, *mordaces sollicitudines.* **puer**: *i.e.* slave, as in i. 38. 1. **ocius**: *right quickly.*

19. restinguet: *i.e.* temper by mingling water with it. **Falerni**: concerning this wine, see on i. 20. 10.

21. devium: *shy.*

22. eburna: *i.e.* ornamented with ivory. **dic age**: *come, bid her; age* is interjectional.

23. maturet: *sc. venire;* the subjunctive depends upon *dic* used as a verb of *bidding;* a substantive clause without *ut* developed from the jussive. **incomptam**: *simple, careless;* further explained by *nodo.*

24. comam religata: the accusative depends upon the middle participle, as in line 15, *odorati capillos.*

ODE XII.

1. Nolis: *no one would wish;* indefinite second singular. **longa ferae bella Numantiae**: the reference is to the war of 143–133 B.C. The epithet *ferae* is justified not only by the stubborn resistance of the Numantines, but also by the resolution with which many chose death rather than surrender to a Roman conqueror. Note the interlocked order of the words (synchysis).

2. durum Hannibalem: Hannibal is characterized as *durus,* in view of his prowess as an antagonist; *cf.* Virg. *Georg.* ii. 170, *Scipiadas duros bello.* **Siculum mare**: referring to the First Punic War (264–241 B.C.), and more particularly to the sea-fights of Mylae (260 B.C.) and of the Aegates (241 B.C.). Note that the three great wars alluded to are enumerated in reverse chronological order.

3. mollibus: contrasted with *ferae, durum, purpureum sanguine.*

4. aptari: here in the sense of *necti,* 'to be linked with.' **modis**: ablative of association with *aptari; cf.* iv. 9. 4, *verba socianda chordis.*

5. saevos Lapithas: for the fight of the Centaurs and the Lapithae at the wedding feast of Pirithous, see on i. 18. 8, *Centaurea cum Lapithis rixa.* **nimium**: *excited; cf.* Tac. *Hist.* iv. 23, *rebus secundis nimii.*

6. Hylaeum: the name (from Greek ὕλη, 'wood'; hence 'Ranger') is appropriate for a roving Centaur. Virgil (*Georg.* ii. 457) mentions Hylaeus as *magno Lapithis cratere minantem.* **domitos . . . manu**: Tellus, according to the legend, had ensured her offspring (the giants) against destruction by the gods, but had not taken the same precaution to protect them against mortal assault; hence Hercules was enabled to compass their ruin. **Herculea**: the adjective with the force of a genitive, as in i. 3. 36, *Herculeus labor.*

7. Telluris iuvenes: the giants. **unde** = *a quibus,* as not infrequently. **periculum**: object of *contremuit,* which is here used as the equivalent of *pertimuit; cf.* Virg. *Aen.* iii. 648, *vocemque tremesco;* Hor. *Odes,* ii. 13. 14, *Bosphorum perhorrescit.*

8. fulgens: as situated in the shining *aether; cf.* iii. 3. 33, *lucidas sedes deorum.* **domus**: here in double meaning: (1) literally, as indicated by *fulgens;* (2) in the sense of household, for all the Olympian gods were threatened; *cf.* i. 6. 8, *saeva Pelopis domus.*

9. veteris = *senis; cf.* Virg. *Aen.* vii. 180. **tuque pedestribus melius**: emphasis rests upon both *tu* and *pedestribus, i.e.* 'twill

be better for you to describe Augustus's exploits than for me to attempt it, and 'twill be better to describe them in prose (*pedestribus historiis*) than in verse. Horace was the first to introduce the word *pedester* in this sense, in imitation of the Greek πεζὸς λόγος. There is no evidence that Maecenas ever complied with the suggestion here offered by Horace.

11. ducta per vias: *i.e.* led in triumph through the streets of the city, and particularly along the Sacra Via, through the Forum, up to the temple of Capitoline Jupiter.

12. colla: *i.e.* bound with chains; *cf.* Ovid, *Ars Amat.* i. 215, speaking of a triumph, *ibunt ante duces, onerati colla catenis.* **minacium**: *i.e.* before their subjugation.

13. me: in emphatic contrast with *tu.* **dulcīs**: with *cantus.* **dominae Licymniae**: the reference is probably to Maecenas's newly wedded wife Terentia, daughter of Aulus Terentius Varro. She is here designated by the pseudonym *Licymnia*, in accordance with a practice common among the Roman poets, whereby fictitious Greek names were substituted for the actual Latin ones; but the number and quantity of the syllables were scrupulously observed. Thus here *Licȳmniă* = *Tĕrēntiă*. Similarly Catullus called Clodia, Lesbia; Tibullus gave the name Delia to Plania; Propertius, the name Cynthia to Hostia. The name Licymnia is thought by some to have been chosen from its easy suggestion of λιγύς, ὑμνός ('the sweet singer'); *cf.* line 13 f., *dulcis cantus.*

14. cantus: object of *dicere* ('sing of'); musical accomplishments were a part of the education of the women of Horace's day. **lucidum fulgentis**: *brightly gleaming;* for this poetic use of the accusative, *cf.* i. 22. 24, *dulce loquentem.*

15. bene: in the sense of *valde, probe* (*cf.* French *bien*); to be taken with *fidum.*

17. nec dedecuit: litotes for *et valde decuit.* **ferre pedem**: poetic for *saltare.*

18. certare ioco: evidently referring to sallies of wit in social intercourse, *e.g.* at *convivia*, which the women of Horace's day sometimes attended. **dare bracchia**: this refers to the dance, in which joining of hands naturally formed an important feature.

19. ludentem: *i.e.* participating in the ceremonial observance. **nitidis**: *i.e.* in festal array. **virginibus**: with *dare.* **sacro die**: *i.e.* the day of some recurring festival.

20. celebris: *thronged;* the epithet is here transferred from the

temple to the goddess herself; *cf.* Tibull. iv. 4. 23, *Phoebe, iam celeber, iam laetus eris.*

21. dives Achaemenes: mythical founder of the Persian royal house of the *Achaemenidae*. The wealth of the Persian kings was proverbial; *cf.* iii. 9. 4, *Persarum vigui rege beatior.*

22. Phrygiae opes: the richness of Phrygia in various products is often referred to. **Mygdonias**: derived from the name of Mygdon, an early Phrygian king.

23. permutare: *muto* and its compounds cover a wider range of meaning than our English 'change'; they may mean either 'give in exchange' or 'take in exchange'; *permutare* here has the latter meaning; *cf.* i. 16. 26; i. 17. 2. **crine**: ablative of association with *permutare*. B. *App.* § 337; Introd. § 38. *a.*

24. plenas aut Arabum domos: for the position of the conjunction, see on i. 2. 5; on the proverbial wealth of the Arabians, *cf.* i. 29. 1, *beatis Arabum gazis;* iii. 24. 1.

25 f. cum flagrantia, *etc.*: three situations are enumerated: (1) Sometimes Licymnia bends down her neck to receive Maecenas's kisses; (2) sometimes in teasing playfulness (*facili saevitia*) she refuses, since she prefers to have them snatched from her (*magis gaudeat eripi*); (3) sometimes she even takes the initiative (*occupat*) and snatches them herself from Maecenas. The diaeresis which we should naturally expect in the middle of the verse (Introd. § 47) is here neglected; *cf.* i. 18. 16. **detorquet**: *i.e.* turns aside from its position; *de* in composition frequently has the force of 'from where some one or something naturally belongs.'

26. cervicem: the poetic singular, as in i. 13. 2; Horace never employs the plural form. **facili saevitia**: lit. *with an easy* (*graceful, winsome*) *cruelty*, a good example of oxymoron.

27. quae . . . gaudeat: *since she delights more;* the clause explains why Licymnia at times refuses the kisses; the antecedent of *quae* is the subject of *negat;* the subjunctive is one of characteristic with the accessory notion of cause, — 'as being one who delights.' **poscente magis**: *more than he who asks them* (*sc. oscula*).

28. occupat: parallel with *detorquet* and *negat;* note the disjunctive asyndeton; we should have expected *aut* before *interdum.*

ODE XIII.

1. Ille, illum (line 5), **ille** (line 8): observe the emphasis of the anaphora. **et**: correlative with *et* in line 2. **posuit**: *i.e.* planted.

2. quicumque: *sc. te posuit.* **primum**: *i.e.* originally.

3. produxit: *reared;* properly used of children, though somewhat rare in this sense.

4. opprobrium pagi: *the scandal of the neighborhood;* the district (*pagus*) in which Horace's Sabine farm was situated was Mandēla.

5. et: *even, actually.* **crediderim**: potential subjunctive.

6. fregisse cervicem: *strangled;* for *cervicem*, see note on ii. 12. 26. **penetralia**: properly an adjective; here used substantively in the sense of 'hearthstone,' the inner part of the house, where the images of the Penates were set up.

7. nocturno: *i.e.* shed at night, when the stranger would be expected to be sleeping securely in the house of his host.

8. venena Colcha: *i.e.* such potions as were brewed by Medea, the famous mythical sorceress, whose home was Colchis; on *Colcha* for *Colchica*, *cf.* ii. 9. 21, *Medum flumen*, with note. Ovid, *Met.* xiii. 20, has *Colcha carina*.

9. quicquid nefas: *quisquis* is occasionally used as an adjective in early Latin and in the poets; *cf. Sat.* ii. 1. 60, *quisquis color.* **concipitur**: *is conceived of.*

10. tractavit: zeugma; with *venena* the word means 'has handled,' with *nefas*, 'has engaged in.' **agro meo**: the Sabine farm; see Introd. § 4.

11. triste lignum: *thou wretched stump; lignum* is contemptuous for *arbos.* **caducum**: here in the sense of *casurum*, 'destined to fall'; *cf.* Virg. *Aen.* x. 622, *caduco iuveni.*

13. quid vitet: *what to shun;* deliberative subjunctive in indirect question. **numquam homini**, *etc.*: *man never takes sufficient heed from hour to hour; homini* is dative of agent with *cautum est*, which is here gnomic.

14. navita Poenus, *etc.*: introducing an illustration of the general truth just enunciated; *Poenus* ('Punic') is introduced merely for the sake of greater vividness; see on i. 1. 13, *trabe Cypria; navita*, for *nauta*, is archaic and poetic. **Bosphorum**: the Thracian Bosphorus, noted for its tempestuous weather; *cf.* iii. 4. 30, *insanientem Bosphorum.*

15. ultra . . . fata: *hidden fates* (= death) *from other quarters beyond*, *i.e.* after passing the obvious and well-known dangers of the Bosphorus itself.

16. caeca = *occulta.* **timēt**: for the quantity of the *e*, see on ii. 6. 14, *ridēt.*

17. miles (*sc. Romanus*), *etc.*: another illustration. **sagittas et celerem fugam**: object of *perhorrescit*; *cf.* ii. 10. 2, *procellas horrescis*. The reference is to the Parthian custom of wheeling in flight and discharging arrows upon the pursuing enemy; *cf.* Virg. *Georg.* iii. 31, *fidentemque fuga Parthum versisque sagittis*.

18. catenas: by metonymy for captivity; supply in thought *Italas* from *Italum robur*. **Italum robur**: *i.e.* the flower of the Italian soldiery, *e.g.* Marsian and Apulian (*cf.* iii. 5. 9); for this use of *robur*, *cf.* Cic. *in Cat.* ii. 11, *florem totius Italiae ac robur educite*. For the quantity of the *I*, see on ii. 7. 4, *Italoque*.

19. sed improvisa: the emphasis of the sentence rests on *improvisa*; the dangers that men fear, says Horace, are obvious and visible ones (*Bosphorum, sagittas, fugam, catenas, Italum robur*), but the violence that ravages and shall ravage the generations of men is something they do not see and do not anticipate, just as in the case of the falling tree which had so nearly destroyed the poet himself.

20. rapuit rapietque: similarly *Epp.* i. 2. 43, *labitur et labetur*; i. 7. 21, *tulit et feret*.

21. quam paene vidimus: *how narrowly I escaped seeing! vidimus* is a *plurale modestiae*; *cf.* i. 6. 9, *nos conamur*. **furvae**: the epithet is transferred from the *regna* to the goddess who presides over them. **Prŏserpinae**: here with ŏ; but ō in i. 28. 20; *Sat.* ii. 5. 110.

22. iudicantem Aeacum: Aeacus, Minos, and Rhadamanthus are frequently mentioned as performing the functions of judges in the lower world.

23. discriptas: *i.e.* set apart from the abodes of the wicked.

24. Aeoliis fidibus: the epithet 'Aeolian' is applied to the lyre, since Sappho lived in Lesbos (an Aeolic Island) and wrote in the Aeolic dialect. **querentem Sappho**, *etc.*: Sappho's strongly masculine, ardent nature naturally complained of the cold, unsympathetic attitude of her townswomen, who failed to requite her affection. *Sappho* is accusative.

26. sonantem: *i.e.* playing and singing; the verb is here used transitively; its object is *dura*. **plenius**: *i.e.* the subjects of Alcaeus's song (battles, exile, *etc.*) are richer than the purely erotic song of Sappho. **aureo plectro**: for the *plectrum*, see note on i. 26. 11, *Lesbio plectro*.

27. Alcaee: the most famous of the Greek melic poets. See Introd. § 21. **dura, dura, dura**: note the effective anaphora; the hardships were those of Alcaeus's personal experience on land and sea.

28. mala: editors sometimes join this with *dura belli*; but the hardships of exile (*fugae*) were beyond question more terrible to the ancient mind than those of war.

29. utrumque, *etc.*: lit. *marvel that both utter, etc.*; but the evident idea is: *marvel at both* (Sappho and Alcaeus) *as they utter.* **sacro silentio**: *i.e.* such silence as was observed at sacrifices and other sacred ceremonials; *cf.* iii. 1. 2, *favete linguis.*

30. magis pugnas, *etc.*: *i.e.* prefer to listen to descriptions of battles and the expulsion of tyrants, rather than to the complaints of Sappho.

31. exactos tyrannos: Alcaeus had been active in securing the banishment of Myrtilus, tyrant of Mitylene; for *exactos tyrannos* 'the expulsion of tyrants,' *cf.* the common *post reges exactos.*

32. densum umeris: lit. *dense with their shoulders, i.e.* packed shoulder to shoulder. **bibit aure**: *cf.* Propertius, iv. 6. 8, *suspensis auribus ista bibam;* Ovid, *Tristia*, iii. 5. 14, *auribus illa bibi.* **volgus**: *sc. umbrarum.*

33. quid mirum: *sc. est*, —*what wonder?* **ubi**: lit. *when*, but with decided causal force. **stupens**: *charmed, beguiled.*

34. belua centiceps: *viz.* Cerberus; elsewhere he is usually represented as having but three heads.

36. recreantur: here with reflexive meaning, *refresh themselves, stop for rest;* ordinarily the serpents twined in the hairs of the Furies were in a state of restless motion; but the sweet strains of Alcaeus's lyre lull them to rest.

37. quin et: merely a stronger *quin*, —*yea also*, as in i. 10. 13. **Prometheus**: this is the only passage in Latin literature which alludes to Prometheus as undergoing punishment in Hades. The ordinary account represents him as expiating his offence on Mt. Caucasus. For the offence itself, see i. 3. 27. **Pelopis parens**: Tantalus.

38. laborum decipitur: *are beguiled of their sufferings;* the genitive here is a Grecism; *cf.* iii. 27. 69, *abstinuto irarum.* For the singular verb with compound subject, *cf.* ii. 11. 2.

39. Orion: famed as a hunter.

40. timidos: not 'timid,' but *wary, shy.* The lynx usually hunted its prey at night, retiring by day to its lair, which was difficult for the hunter to discover. Elsewhere the word is usually feminine, but Priscian (500 A.D.) expressly mentions its use as masculine in this passage.

ODE XIV.

1. Eheu denotes profound feeling. **fugaces**: predicatively with *anni*, — *the years glide swiftly by.* **Postume, Postume**: note the impressive repetition of the name; as i. 13. 1, *Cum tu, Lydia, Telephi cervicem roseam, cerea Telephi laudas brachia*, and frequently in Horace. Postumus's identity is uncertain.

2. pietas: apparently here used in the broadest sense, covering all human responsibility, to the gods and to one's fellow-mer

3. senectae: poetic for *senectuti.*

4. indomitae = *indomabili.*

5. trecenis: *three hundred, i.e.* three hecatombs; 'three hundred' is not infrequent for a large round number. **quotquot eunt dies** = *cottidie.*

6. inlacrimabilem: the verb here has active force; *cf.* the Greek ἄκλαυστος, and *Odes*, i. 3. 22, *dissociabili.*

7. tauris: the most expensive victim offered in sacrifice. **ter amplum Geryonen**: Geryon was a mythical monster with three bodies. His abode was Spain, where he was the possessor of a herd of magnificent cattle. Hercules succeeded in killing Geryon, and thus secured the cattle. With *ter amplum*, *cf.* Virg. *Aen.* vi. 289, *forma tricorporis umbrae.*

8. Tityon: son of Terra; he attempted to ravish Latona, but was slain by the darts of her children, Apollo and Diana. He is represented in Tartarus as covering nine acres with his vast frame; *cf.* Virg. *Aen.* vi. 596. The inexorableness of Pluto is well brought out by reference to the fact that even Geryon and Tityos were unable to escape his grasp.

9. unda: *sc. Stygia.* **scilicet**: *with certainty.* **omnibus**: with *enaviganda.*

11. enaviganda: *viz.* in Charon's skiff; as a transitive verb, *enavigare* is found first in Horace. **reges**: *princes*, in the sense of men of wealth; *cf.* i. 4. 14, *regumque turris.*

12. coloni: *peasants*, the original meaning of the word (from *colo*, 'cultivate').

13. carebimus: *i.e.* avoid, evade; *cf.* ii. 10. 6. Note that logically *carebimus* stands in adversative relation to the following *visendus, linquenda*, — 'though we escape, yet we must visit, must leave, *etc.*'

14. fractis rauci fluctibus Hadriae: note the interlocked arrangement (synchysis); *fractis fluctibus* means 'breakers.'

15. per autumnos nocentem: autumn was the sickly season at Rome; *cf. Sat.* ii. 6. 19, *Autumnusque gravis, Libitinae quaestus acerbae.*

16. corporibus may be taken with either *nocentem* or *metuemus.* **Austrum**: the south wind, which prevailed in autumn, is conceived as bringing the seeds of disease.

17. visendus: like *linquenda* in line 21, this word is strongly emphatic.

18. Cocytos: Greek Κωκυτός, from κωκύω, *i.e.* the river of lamentation; *cf.* Milton, *Paradise Lost*, ii. 579, *Cocytus named of lamentation loud.* **Danai genus infame**: the fifty daughters of Danaus, the Danaids, had (with the exception of one, Hypermnestra) slain their husbands on the wedding night. As a penalty for their crime, they are represented in the lower world as endlessly pouring water into perforated vessels. On *genus*, 'offspring,' 'daughters,' *cf.* i. 3. 27, *Iapeti genus*, 'son of Iapetus.'

20. Sisyphus Aeolides: in the lower world he is said to have been punished by rolling up hill a huge stone, which, so soon as it reached the summit, again rolled down. His special crime is variously stated. **laboris**: with verbs of 'condemning,' the genitive is regularly used to denote the charge; to denote the penalty the ablative is commonly used; B. 208. 2. *b*; the genitive of the penalty, as here, is poetic.

21. linquenda tellus, *etc.*: *cf.* Lucretius, iii. 894, *iam iam non domus accipiet te laeta, neque uxor optima nec dulces occurrent oscula nati praeripere.*

23. invisas cupressos: the cypress was emblematical of death, and hence was frequently planted about the tombs of the dead and places where bodies were burned.

24. brevem: *short-lived; cf.* ii. 3. 13, *nimium brevis flores.*

25. Caecuba: *sc. vina;* for the Caecuban wine, see on i. 20. 9. **dignior**: the heir is characterized as worthier because he uses what Postumus jealously guards (*servata centum clavibus*) and refuses to enjoy.

26. mero tinguet pavimentum: hyperbole, for the purpose of giving a vivid picture of the reckless abandon with which the heir enters into his new possessions; *cf.* Cic. *Phil.* ii. 41. 105, *natabant pavimenta vino, madebant parietes.* The floors of the Roman dwelling were regularly paved with marble, the central space often consisting of elaborate mosaic patterns.

27. superbis pontificum potiore cenis: *i.e.* a wine better than that used at the splendid banquets of the priests; compendiary comparison. The feasts of the priestly colleges were proverbial for their magnificence; *cf.* i. 37. 2, *Saliaribus dapibus.*

ODE XV.

1. Iam: *presently, soon;* as in i. 4. 16. **pauca**: *i.e.* only a few. **regiae moles**: *princely piles; regiae* here equals *regales.* An era of magnificent building began in the peaceful times following the civil wars. Wealthy men vied with each other in laying out vast country estates on the grandest and most luxurious scale. Horace frequently enters his protest against the evils of such lavish expenditure.

3. Lucrino lacu: the Lucrine lake was near Naples. While it was not large, yet its size would be great for a fish-pond.

4. stagna: artificial ponds or lakes, for the breeding of fish. **platanus caelebs**: *the lonely plane tree;* the tree is characterized as *caelebs* because it was primarily a shade tree and was not adapted to the training of the vine, as was the elm, for example, which, in consequence, is sometimes spoken of as *married to* the vine.

5. evincet: *shall supplant.*

6. myrtus: here of the fourth declension, and, as the metre helps to show, nominative plural. **omnis copia narium**: a bold poetic expression for 'every kind of sweet perfume.'

7. olivetis: *i.e.* in places where olive orchards had previously stood; Horace's prophecy implies the disappearance of the *oliveta.*

9. spissa: *i.e.* densely planted; the laurel itself was not a dense shrub. **laurea**: *sc. arbor; the laurel.*

10. ictus: *i.e.* the beating rays of the sun.

11. intonsi Catonis: Cato Major (234–149 B.C.), often cited as typical of the old-fashioned sturdy simplicity. On the early mode of wearing the hair, see on i. 12. 41.

12. auspiciis: *i.e.* under the rule, guidance.

13. census: lit. *assessment,* and so *property.*

14. commune: *i.e.* the common weal. **decempedis**: the porticoes of the present day, it is implied, are so large that the unit of their measurement is not the foot, but ten feet.

15. metata: for the perfect passive participle of deponents used passively, *cf.* i. 1. 25, *detestata.* **privatis**: best taken as dative of interest with *metata,* — 'for private individuals'; *privatis* implies, what

is known to be true, that the temples and other *public* buildings of the early days were often constructed on a large and costly plan. **opacam Arcton**: *i.e.* the shady north side.

16. excipiebat: lit. *caught, received, i.e.* lay open to.

17. fortuitum caespitem: the reference is obviously to the use of turf in constructing the simple homes of the early days; *cf.* Virg. *Buc.* i. 68, *tuguri congestum caespite culmen; fortuitum = forte oblatum, i.e.* which chance everywhere offered.

18. leges: sumptuary laws, which were intended to enforce simplicity of living. **publico sumptu**: referring to both towns and temples.

20. novo saxo: the reference is to marble, which was a novelty in the early days, and hence expensive; in Horace's time, its use had become well-nigh universal. With the thought of the closing stanza, *cf.* what Sallust, *Cat.* 9, says of the early Romans: *in suppliciis deorum magnifici erant, domi parci erant;* and contrast the words of the younger Cato speaking of the closing days of the Republic (Sall. *Cat.* 52): *habemus luxuriam et avaritiam, publice egestatem, privatim opulentiam.*

ODE XVI.

1. Otium, otium (line 5), **otium** (line 6): observe the emphasis of the anaphora and the initial position in the verse. *Otium* is used in the sense of the Greek *ἀταραξία, i.e.* freedom from care and trouble.

2. prensus = *deprehensus*, the regular nautical term; *prensus* is here used substantively, 'the mariner overtaken.' **Aegaeo**: *sc. mari.* **simul**: for *simul atque*, as in i. 9. 9, and frequently in the poets.

3. certa: to be taken predicatively, — *shine sure.*

4. sidera: as the ancients had not discovered the magnetic needle, they were dependent upon the stars when navigating at night.

5. bello furiosa Thrace: *cf.* Virg. *Aen.* iii. 13, *terra Mavortia, Thraces arant.*

6. Medi pharetra decori: the Parthians, distinguished for their skill with the bow; see on i. 2. 22, *Persae.*

7. Grosphe: probably Pompeius Grosphus, who, in *Epp.* i. 12. 23, is commended by Horace to his friend Iccius, then in Sicily, as a man who *nil nisi verum orabit et aequum.* **purpura**: *i.e.* purple vestments, coverings, and hangings; all stuffs dyed with purple were rich and costly. **ve-nale**: with *neque, which cannot be bought;* for

the division of the word between two successive lines, *cf.* i. 2. 19, *uxorius amnis.*

8. neque auro: Horace nowhere else admits elision in the fourth verse of the Sapphic stanza.

9. non: emphatic, — *'tis not riches nor the consul's lictor that banishes.* **enim**: justifying the statement in lines 7 and 8. With the thought of the strophe, *cf.* Lucretius, ii. 37–52, where the same idea is developed with fuller illustration. **consularis lictor**: lit. *the consul's lictor*, but logically, 'the consul with his lictors,' which is a figurative expression for the highest power.

10. summovet: *summovere* was the technical term for clearing the crowd from the streets by the lictors; *cf.* Livy, iii. 48, *i, lictor, summovere turbam.*

11. laqueata tecta: *fretted ceilings;* see on ii. 18. 1.

13. vivitur: lit. *it is lived* (*by one*), *i.e.* one lives. The sentence is in adversative relation to the previous strophe, — wealth and power cannot banish care, *but* he lives happily (*i.e.* without care), who, *etc.* **parvo**: *upon a little.* **bene** = *beate.* **cui**: dative of reference, — *on whose frugal board glistens;* its antecedent is (*ab*) *eo* to be supplied in thought with *vivitur; cui* extends also to *aufert.* **paternum salinum**: it was customary among the Romans to offer a sacrifice of salted meal to the household gods at the beginning of each meal; hence the *salinum* was an indispensable article of table furniture, and as such was naturally handed down from generation to generation as an heirloom.

15. levis somnos: *soft slumbers; levis* is opposed to *gravis; cf.* ii. 11. 8, *facilem somnum.* **timor**: *viz.* of loss, robbery, *etc.* **cupido**: in the sense of *greed, avarice;* the word is always masculine in Horace.

17. quid: *why?* **fortes**: with adverbial force, — *eagerly.* **iaculamur**: *aim at, strive for.* **aevo** = *aetate.*

18. multa: *i.e.* many possessions. **terras alio calentis sole**: *i.e.* foreign climes.

19. mutamus: *i.e.* seek in exchange (for our own); on the broad meaning of *mutare* as compared with English 'change,' *cf.* i. 17. 2; for the sentiment, *cf. Epp.* i. 11. 27, *caelum, non animum, mutant qui trans mare currunt.* **patriae**: as the position and context show, *patriae* is emphatic, and is contrasted with *se;* the construction of the genitive with *exsul* is after the analogy of the genitive with *expers.*

20. fugit: *i.e.* ever escaped; note the poetic use of the simple verb in the sense of the compound *effugere*.

21. scandit, *etc.*: for the thought, *cf.* iii. 1. 37 ff. **aeratas navis**: *i.e.* triremes with brazen prows.

22. relinquit: here in the sense of 'fail to overtake'; *cf.* the similar use of *deserere* in iii. 2. 32.

25. laetus in praesens: the injunction in *oderit* and *temperet* extends also to *laetus*, *i.e.* let the soul be joyful in the present and refuse, *etc.* **quod ultra est**: *i.e.* the future.

26. oderit: *let it disdain;* the infinitive with *odi* is poetical. **lento**: *quiet*, *i.e.* a smile of quiet resignation.

27. ab omni parte: *in every respect, altogether.*

29. Two illustrations are given of the truth just enunciated, one drawn from the career of Achilles, whose life was brief, but glorious, the other from that of Tithonus, whose life was long, but wretched. **abstulit clarum minuit senectus**; note the poet's art as seen in the juxtaposition of the contrasted ideas; Achilles was cut off (*abstulit*) despite his glory (*clarum*); Tithonus, despite his length of days (*senectus*), wasted away (*minuit*). This should be borne in mind by the student in translating. **cita**: in the sense of *early, untimely.*

30. Tithonum: see on i. 28. 8.

31. mihī: the original quantity of the final *i* is here retained, as often in poetry. **forsan**: at this period of the language, the word is poetic only. **negarit**: future perfect.

32. hora: *i.e.* the passing hour.

33. te, tibi, te: emphatic by position and anaphora. **greges Siculaeque vaccae**: *a hundred herds of Sicilian kine;* hendiadys. Grosphus's estate was in Sicily. **circum**: when prepositions suffer anastrophe, they usually stand immediately after the governed word, but *cf.* i. 2. 34, *quam locus circum.*

34. tibi: *for you.* **tollit hinnitum**: *whinnies;* the final *-um* is elided before the initial vowel of the following verse, thus producing an hypermeter line; *cf.* ii. 2. 18; Introd. § 44.

35. apta quadrigis equa: for racing, mares were preferred by the Romans. **bis tinctae**: Greek δίβαφοι. **Afro murice**: the coast of Gaetulia was famed for the choice quality of the purple dye yielded by its shell-fish (*murex*).

37. mihi: as contrasted with *te*. **parva rura**: the Sabine farm.

38. spiritum tenuem: *the fine inspiration;* the phrase is logically in adversative relation to *parva rura*, *i.e.* though Fate has not

given me an extensive estate like yours, yet she has given me the priceless gift of song. **Graiae Camenae**: *i.e.* Greek poetry, particularly Greek lyric poetry. *Camena* is the native Latin word corresponding to the Greek Μοῦσα.

39. non mendax: of the Fate whose decrees are unerring; *cf. Carm. Saec.* 25, *veraces cecinisse Parcae;* possibly also Horace may be thinking of the Fate that has not belied his own hopes and aspirations for poetic fame. **malignum volgus**: *the envious crowd, viz.* of those who, failing in appreciation of Horace's art, begrudged him his poetic fame and his social status as the friend of Maecenas, Augustus, and the other chief men of the day.

40. spernere; coördinate with *spiritum* as object of *dedit;* the infinitive with *dare* is poetical; *cf.* i. 31. 17, *frui dones.*

ODE XVII.

1. querellis exanimas: *i.e.* crush me by thy forebodings of ill. Maecenas evidently despaired of recovering from his illness.

2. prius: *i.e.* before me. Introd. § 6.

4. decus columenque rerum: *cf.* i. 1. 2, *praesidium et dulce decus meum; rerum* is here almost equivalent to 'existence.'

5. te meae: the contrasted ideas are juxtaposed, as regularly. **partem animae**: *the half of my life; pars* is here used in the same sense as *dimidium* in i. 3. 8, *animae dimidium meae.* **rapit**: in colloquial language and in poetry, the present is not infrequently used where in standard prose the future would be employed.

6. maturior vis: *i.e.* some untimely blow; the comparative here has the force of a strengthened positive. **altera**: *sc. pars.*

7. carus: *i.e.* to myself and others. **nec superstes integer**: *nor surviving entire; i.e.* Horace feels himself so much a part of his friend that Maecenas's death will destroy the completeness of his own self; *superstes* is here employed with the value of the missing participle of *superesse; integer* is thus used predicatively.

8. ille dies: *i.e.* the day of thy death. **utramque ruinam**: *the doom of both of us;* for *utriusque ruinam.*

9. non: to be joined with *perfidum.*

10. dixi sacramentum: *sacramentum dicere* was the technical military term for swearing allegiance to one's commander; so here Horace represents himself as having made a solemn pledge of devotion to his friend. **ibimus, ibimus**: such emphatic repetitions are

characteristic of Horace; *cf.* iii. 3. 18, *Ilion, Ilion;* iv. 4. 70, *occidit, occidit.* The 'we' in *ibimus* does not refer to Horace alone, as shown by *comites* in v. 12; the poet means that they shall both go on their final journey whenever Maecenas leads the way. As a matter of fact, the poet survived his friend and patron only a few weeks, though both lived for many years after the date of this poem.

12. carpere iter: a poetic expression for 'travel'; *cf. Sat.* ii. 6. 93, *carpe viam.*

13. Chimaerae: see on i. 27. 23.

14. si resurgat, centimanus Gyas: Gyas was one of the hundred-handed monsters who were overthrown in their assault upon the Olympian deities. The myth represented them as confined under Mt. Aetna and other volcanic mountains; hence the addition, *si resurgat.*

15. divellet: *sc. a te.*

16. placitumque: *-que* is irregularly joined to *placitum* instead of to *Parcis;* see on i. 30. 6.

17. seu Libra seu me Scorpios, *etc.*: lit. *whether Libra or dread Scorpio gazes on me as the predominant constellation of my natal hour, etc., i.e.* whether Libra or Scorpio or Capricorn is the constellation on which hangs my destiny. Some particular star was popularly believed to be predominant in the life of each individual. The present, *adspicit* (instead of *adspexit*), is used because the influence is conceived of as permanent. *Pars* (through *adspicit*) is in predicate relation to the subjects *Libra, Scorpios, Capricornus; adspicere* and *pars* (in the sense of 'sign of the zodiac') are both technical terms of ancient astrology.

Horace's utterances in i. 11 imply that he lacked faith in astrology. Such was probably his real attitude. The allusions in this poem need not be interpreted as more than a poet's free application of popular belief.

19. tyrannus . . . undae: the rising of Capricorn was supposed to bring tempestuous weather.

21. utrumque nostrum astrum: for *utriusque nostrum astrum; utrumque* agrees directly with *astrum; nostrum* is best taken as genitive plural.

22. consentit: *i.e.* indicate the same destiny. **te**: the sentence introduces the reasons for the statement just made. **Iovis tutela; impio Saturno**: in astrology the influence of the planet Jupiter was regarded as favorable, that of Saturn as malign; *cf.* the English 'jovial,' 'saturnine.'

23. refulgens: *re-* (as in *resisto*) seems to suggest that the benign influence of Jupiter counteracts the baleful influence of Saturn.

24. eripuit: the reference is to Maecenas's recovery from illness in 30 B.C. **volucris Fati**: Fate is thus characterized, since it comes swiftly.

25. cum populus . . . crepuit: the temporal clause is, of course, inexact; Maecenas's illness was prior to the occasion here referred to. It was on his reappearance in public that the people manifested their joy at his recovery. For another reference to the same occurrence, see i. 20. 5 f.

26. crepuit sonum: the accusative is of 'result produced'; *crepare* rarely takes an object; *cf.* Prop. iv. 9. 4, *et manibus faustos ter crepuere sonos.*

27. truncus inlapsus, *etc.*: the incident is described more fully in ii. 13. **cerebro**: poetic for *capiti.*

28. sustulerat: *sustulisset* would ordinarily have been used here; the indicative expresses the thought with greater vividness, representing the result as one all but consummated; for this form of conditional sentence, *cf.* iii. 16. 3, *tristes excubiae munierant satis, si non Iuppiter et Venus risissent.* **Faunus**: from the root *fav-*; hence literally 'the favorable god,' particularly the patron god of shepherds, and sometimes also, as here, the patron god of poets. As seen by i. 17, Horace cherished the thought that this god loved to abide upon his estate.

29. Mercurialium virorum: *i.e.* men under the protection of Mercury, the inventor of the lyre, and so the tutelary patron of poets.

30. reddere: *i.e.* to give in return for, or in recognition of, the favor of the gods; for the infinitive with *memento*, *cf.* ii. 3. 1, *aequam memento servare.*

32. humilem: *i.e.* a simple offering as opposed to the more costly one of Maecenas.

ODE XVIII.

1. ebur neque aureum lacunar: *i.e.* panelled ceilings decorated with ivory and gold. Such ceilings were coming into vogue in Horace's day.

3. trabes Hymettiae: *i.e.* beams of Hymettian marble; *trabs* may refer not only to beams of wood, but also, as here, to the marble architrave resting upon columns; the Hymettian marble was quarried

on Mt. Hymettus near Athens. Its color was white, marked with delicate bluish-grey veining.

4. ultima recisas Africa: the reference is probably to the Numidian marble, a highly prized variety with rich dark veins of yellow and purple (the *giallo antico*); *ultima* does not here have superlative force, but merely designates Africa (Numidia) as relatively remote from Rome.

5. Attali regiam occupavi: *occupo* regularly (like Greek *φθάνω*) involves the notion of anticipation, of doing something before some one else, or unexpectedly to one's self; so here, 'I have not come suddenly, unexpectedly, into possession of the palace of an Attalus,' as did the Roman people in 133 B.C., when Attalus III., King of Pergamus, at his death bequeathed his kingdom to the Roman people. This idea is further emphasized by the words *ignotus heres*, *i.e.* 'not knowing I was an heir'; *ignotus* is here used actively.

7. Laconicas purpuras: *i.e.* vestments dyed with Laconian purple. The coast of Laconia furnished the shells of the *murex*, which when ground formed the basis of a most splendid and costly dye, second only to that prepared on the coast of Phoenicia. Enormous shell-heaps near Gytheum on the southern Laconian coast are said to testify to the extent of the ancient industry.

8. trahunt: here *trail; cf. Ars Poet.* 215, *tibicen traxitque vagus per pulpita vestem.* **honestae clientae** = *high-born dames.*

9. fides: *i.e.* loyalty and devotion to my friends, particularly to my patron Maecenas. **ingeni**: in allusion to Horace's poetic gifts; *cf.* ii. 16. 38, *spiritum Graiae tenuem Camenae.*

10. benigna: *generous.* **est**: *sc. mihi.* **pauperem**: the adjective has adversative force. **dives**: probably to be taken generally, — *i.e.* many a rich man.

11. nihil deos lacesso: *lacesso* here takes the construction of verbs of *demanding*, like *flagito* below; *cf.* the similar use of *veneror* in *Car. Saec.* 49. **supra**: here an adverb.

12. potentem amicum: *viz.* Horace's patron, Maecenas.

13. largiora: *i.e.* more liberal bounty.

14. unicis Sabinis: *with my cherished Sabine farm; Sabinis* is the ablative of *Sabini*, lit. 'Sabines'; but by the Roman idiom names of peoples were freely used to designate estates situated among a people; thus *mei Sabini* = 'my Sabine estate'; *mei Tusci*, 'my Tuscan estate'; no substantive is to be supplied in this usage; for *unicus*, 'unexampled,' 'precious,' *cf.* iii. 14. 5, *unico gaudens mulier marito.*

15. truditur dies die: '*day treads upon the heel of day.*'

16. pergunt: *haste.* **interire**: *i.e.* to wane.

17. tu: some imaginary rich man, addressed as representative of the class. **secanda marmora locas**: *let contracts for sawing marble;* the Romans of Horace's day seldom built structures of solid marble, but ordinarily attached a thin veneer of marble slabs to walls of brick, tufa, or concrete; such slabs were also used for pavements; *secanda* refers to cutting or sawing the marble into these slabs. This process was difficult and slow; hence the significance of the following words, *sub ipsum funus.* For the grammatical usage in *secanda marmora*, see B. 337. 7. *b.* 2.

18. sub ipsum funus: *on the very verge of the grave.*

20. Baiis: for *Bāīis* (*i.e. Bājis*), as frequently in words of this type. The ablative is one of place. Baiae was a famous seaside resort at the northern extremity of the Bay of Naples, attractive not only for its delightful climate, but also for its warm springs, which were utilized for baths. **urges summovere litora**: *art eager to push out the shore;* the infinitive with *urges* is poetical and rare; *summovere* is used for *promovere.* In Horace's day the fashion had become prevalent of building houses out over the edge of the water, massive piles of masonry being laid under the water for the purpose; *cf.* iii. 1. 33 f., *contracta pisces aequora iactis in altum molibus.*

22. parum locuples: lit. *too little rich, i.e.* not contented; hence the following ablative. **continente ripa**: *the mainland; cf.* Livy, xliv, 28, *continenti litori; ripa* is used for *litore* in order to avoid the repetition of *litus* in two successive lines; participles used as adjectives more commonly have *-ī* in the ablative, but many exceptions occur both in prose and poetry.

23. quid quod, *etc.*: lit. *what* (*of the fact*) *that? i.e.* consider the enormity! As Lucian Müller observes, the expression *quid est quod* is seldom found in poetry of a high order; it belongs rather to oratorical prose. **usque proximos revellis agri terminos**: *usque* means 'straight on,' 'continuously'; in sense it is here joined closely with *proximos, i.e.* you tear down the boundary stones of the adjoining estate, one set after another; boundary stones were regarded by the ancients as something sacred, being under the special tutelage of the god Terminus; *cf.* the annual festival of the *Terminalia; proximos*, while grammatically limiting *terminos*, is logically to be taken with *agri.*

25. clientium: the obligations of the *patronus* to his *cliens* were

most strict; the Laws of the Twelve Tables declared, 'Whoever wrongs his client, shall be accursed.'

26. salīs: as the quantity shows, from the verb *salio*. The bold word suggests the contemptuous attitude of the rich lord.

28. sordidos: our 'ragged' is the nearest equivalent in English; there is no reference to squalor.

29. certior: predicatively with *manet;* hence, *more certainly.*

30. rapacis Orci fine destinata: *than the destined limit of rapacious Orcus;* the genitive is appositional, *i.e.* the limit where Orcus is; *cf.* i. 34. 11, *Atlanteus finis,* 'the limit where Atlas is'; there is a certain sarcasm in the poet's suggestion that there is one *finis* not to be treated with contempt, however lightly the rich man may ignore the *fines* of his clients. For the gender of *finis* (regularly masculine), *cf. Epod.* 17. 36; Lucretius also regularly uses the word as feminine.

32. erum: this word (lit. *master* of slaves) suggests that the rich man, by casting aside all justice, is no longer a protecting *patronus* towards his *clientes*, but a mere slave-master. **ultra tendis**: *i.e.* strive for more, for more lands and grander houses. **aequa**: with adverbial force, *impartially; cf.* i. 4. 13, *pallida Mors aequo pulsat pede.*

34. regumque pueris: *reges* in the sense of 'the rich,' as often; *cf.* i. 4. 14, *regumque turris; pueris = filiis.* Note that in the second foot of the verse the long of the iambus is resolved into two shorts (*pŭ-ĕr-is*). This is the only instance of such resolution in the entire poem. **satelles Orci**: Orcus is here the god; the *satelles* is Charon.

35. callidum Promethea, *etc.*: the story alluded to is unknown; the negative (*nec*) is to be taken with *auro captus*, as well as with *revexit; captus* is used in the sense of *corruptus*, 'bribed.'

36. hic: referring to Orcus.

37. Tantalum: *cf.* i. 28 (1). 7. **Tantali genus**: the reference is to Pelops; *genus* for *filium*, as in i. 3. 27, *lapeti genus.* Tantalus and Pelops are cited as types of rich men. The possessions of the former were traditionally described as extending a ten days' journey.

38. levare: depending upon *vocatus*, — a poetic usage. Introd. § 41. *d.*

40. vocatus atque non vocatus: *i.e.* death comes relentlessly, whether desired or not. **audit**: used absolutely, — *gives ear.*

ODE XIX.

1. Bacchum: the theme of the ode is emphasized by the position of the word. **remotis**: *i.e.* in some lonely retired spot. **carmina**: hymns in honor of the god.

3. nymphas: the nymphs had nursed Bacchus when an infant, and are often represented as in his train.

4. capripedum: the classic poets represent the satyrs as having the heads and bodies of human beings, with the legs of goats. **acutas**: lit. *pointed*, as the ears of the satyrs were regularly conceived, but here with the added notion of 'attentive.'

5. euhoe: Greek εὐοῖ, the cry of the Bacchic worshippers; hence the god is called *Euhius; cf.* i. 18. 9. **recenti metu**: *i.e.* the awe with which the spectacle inspired him is still fresh in his mind.

6. pleno pectore: ablative absolute with causal force. For the sentiment, *cf.* iii. 25. 1, *quo me, Bacche, rapis tui plenum?* **turbidum laetatur**: *rejoices tumultuously; turbidum* is an accusative of the result produced; *cf.* i. 22. 23, *dulce ridentem;* ii. 12. 14, *lucidum fulgentis oculos.* Introd. § 35. *b*.

7. parce, parce: emphatic repetition, as in ii. 17. 10, *ibimus, ibimus.* **Liber**: see on i. 12. 22.

8. gravi thyrso: *gravi* means *mighty, potent;* the *thyrsus* was the staff carried by the worshippers of Bacchus; it was wound about with fillets and foliage, and was tipped with a pine-cone. Those touched by it were supposed to come under the spell of the god, and involuntarily to join in the excited celebration of his festival.

9. fas est: *i.e.* in view of the vision already vouchsafed. **pervicacis Thyiadas**: *tireless Thyads* (Greek θύειν, 'rave'; *cf. Maenades*, from μαίνομαι); only women and maidens shared in these celebrations; "waving their thyrsi and torches, with serpents in their flying hair, to the music of tambourines and shrill flutes, they shouted and raved, danced and roved through wood and over mountains" (Küster).

10. vini fontem, *etc.*: Bacchus is the god of productivity and fertility; hence at the touch of his thyrsus streams of wine and milk and honey are conceived as bursting forth. **et**: postponed, as often in the poets.

12. iterare: lit. *repeat*, and so *re-produce* in narrative, *describe*.

13. et: *also.* **beatae coniugis**: lit. *of his blessed,* = *of his*

deified, consort (Ariadne); *beatae* is the participle of *beo*, a verb which in Horace's day had become well-nigh obsolete.

14. honorem: the reference is to the crown of Ariadne, made by Vulcan for her wedding gift, and which was afterwards placed among the stars; the accusative depends upon some such word as *dicere*, to be supplied in thought from *iterare*. **Penthĕī**: *Pentheus*, of the third declension in Greek, is here declined as of the second. Pentheus was king of Thebes. His hostility toward the celebration of the worship of Bacchus brought upon him the vengeance of the god; his palace fell in ruins, while a band of frenzied Bacchanals, his own mother and sisters at their head, fell upon him and tore him to pieces. The legend is vividly depicted in Euripides's *Bacchae*.

15. non leni = *gravissima*.

16. et: as above, in line 10. **Lycurgi**: a Thracian king, who was visited with blindness in punishment for his hostility to the god.

17. tu, tu: notice the emphasis lent by the frequent repetition of the pronoun in this and the following lines. **flectis amnes**: apparently an allusion to the occasion when Bacchus, in his triumphal progress through the Orient, dried up at a touch of his thyrsus the rivers Orontes and Hydaspes, over which he and his followers then passed dry-shod. **mare barbarum**: probably the Indian Ocean, which, as the legend goes, Bacchus also visited.

18. separatis: a synonym of *remotus* in the sense noted above (line 1). **uvidus**: *i.e.* flushed with wine; *cf.* i. 7. 22, *uda Lyaeo tempora*.

19. nodo coerces, *etc.*: *i.e. bindest with harmless knot of serpents the hair of the Bistonian women; fraus* in this sense is confined to the phrases *sine fraude* and *fraudi esse*. The Bistonians were a Thracian tribe devoted to the Bacchic orgies. Elsewhere the Bacchanals are represented as themselves twining serpents in their hair.

21. parentis: *sc. tui, viz.* Jove. **per arduom**: *i.e.* up the ascent to Olympus.

22. scanderet: here with conative force, corresponding to the conative use of the imperfect indicative *scandebat*. The allusion is to the war of the giants upon the gods.

23. Rhoetum: one of the giants. **leonis**: with *mala*, as well as with *unguibus;* Bacchus on this occasion assumed the form of a lion.

25. aptior: in predicative agreement (through *dictus*) with *tu* understood.

27. ferebaris: *thou wast reputed.*

28. pacis eras medius, *etc.*: *i.e.* thou didst share in peace and war: the emphasis, as the context shows, rests upon *belli*, — *in war as well as peace*; on *mediusque belli* for *medius bellique*, *cf.* ii. 7. 25; the meaning here attached to *medius*, 'sharing in,' is nowhere else attested.

29. te vidit: Bacchus had descended to Hades to bring back Semele, his mother. **insons**: with adverbial force, — *without offering harm.* **aureo cornu decorum**: *cornu* is best taken as referring to the golden drinking horn, filled presumably with wine, carried by the god. **atterens**: *sc. tibi.*

31. recedentis: dependent upon the genitive involved in *tuos* (*pedes*) understood. **trilingui ore tetigitque**: *i.e.* fawned upon thee; *trilingui ore* for *linguis trium capitum*; for the position of *-que*, see above on line 28.

ODE XX.

1. tenui: *i.e.* slight, feeble.

2. biformis: in that he changes his human form for that of a swan.

4. longius: for *diutius*, as in Nepos, *Att.* ii. 4; Caes. *B. G.* iv. 1. **invidia maior**: *i.e.* superior to envy, beyond its reach. During his lifetime, Horace had been a mark for malignant criticism; *cf. Sat.* i. 6. 46, *quem rodunt omnes libertino patre natum.*

5. pauperum sanguis parentum: for Horace's humble parentage, see Introd. § 1, and *cf.* iii. 30. 12, *ex humili potens.*

6. quem vocas: *whom you so call*, *i.e.* my real self shall not die.

9. residunt: *are gathering.* **cruribus**: best taken as dative of reference. **asperae pelles**: *i.e.* the wrinkled skin of the swan.

10. album in alitem: *i.e.* into a swan.

11. superne: with short final *e*, as in Lucretius, vi. 544. **lēves**: note the quantity of the first *e*.

13. tutior: *i.e.* he is to escape any such disaster as befell Icarus.

15. canorus ales: the ancients popularly attributed the gift of song to the swan.

16. Hyperboreos campos: the Hyperboreans were a mythical folk, conceived as dwelling in the far North (hence the name). They were represented as passing an idyllic existence in a sunny land, in the midst of plenty, and uncontaminated by the vices of civilization.

17. Colchus: Colchis was in the remote East, at the extremity

of the Black Sea. **qui dissimulat metum, Dacus**: *i.e.* the Dacian, who feigns not to fear.

18. Marsae cohortis: the Marsians, here, as elsewhere (*cf.* i. 2. 39; iii. 5. 9), are cited as typical of Roman prowess; they were famous as infantrymen.

19. Geloni: a Scythian tribe, dwelling in what is now southwestern Russia. **peritus Hiber**: no one has yet fathomed the significance of this reference to the 'learned Spaniard'; very probably the text is corrupt.

20. Rhodani potor: *i.e.* the Gaul.

21. With this closing stanza of the ode, we may compare Ennius:

> Nemo me dacrumis decoret neque funera fletu
> Faxit. Cur? Volito vivo' per ora virum.

inani funere: Horace characterizes his death as *inani*, because it is unreal; his real self, as he has already asserted, will live on. **neniae**: the dirges of the *praeficae* (hired mourners).

22. turpes: *unseemly;* alluding to the customary frantic manifestations of grief at funerals, such as tearing the hair, beating the breast, *etc.*

23. sepulcri honores: *i.e.* the honor of erecting a tomb to my memory; *sepulcri* is appositional genitive.

24. mitte: *dispense with.*

BOOK III.

ODE I.

1–4. Though incorporated in the first ode by nearly all editors, this opening stanza is really introductory to the entire series of the six following odes.

1. 'Odi profanum volgus,' *etc.:* properly the language of the priest in conducting some solemn ceremony whose sanctity would be polluted by the presence of those not properly qualified to participate in the rite, *e.g.* foreigners, slaves, and in some cases women. As Page observes, *profanus* literally means 'outside the shrine,' and so 'forbidden to enter.' The phrase *profanum volgus* defies English translation, owing to the absence of the corresponding institution in our modern civilization; neither Page's 'unhallowed throng' nor Smith's 'uninitiate herd' gives a just rendering. As priest of the muses,

Horace here makes the conventional priestly warning his own, bidding none approach but those who have full right, and enjoining upon these to keep a reverent silence (*favete linguis*). With *odi profanum volgus et arceo*, *cf.* Virg. *Aen.* vi. 258, *procul O, procul este, profani;* and with *favete linguis*, *cf.* the Greek εὐφημεῖτε, similarly employed in Hellenic ritual.

2. carmina non prius audita: the reference is probably solely to the serious content of the following six odes.

4. virginibus puerisque: *i.e.* for the rising generation, the future hope of the state.

5. regum . . . Iovis: both words are made emphatic by position and chiasmus; the power of *kings* is over their own subjects; but *Jove's* power is over the kings themselves; this double statement is intended merely to prepare the way for the more general and important one in lines 14 f. **greges**: apparently a reminiscence of the Homeric conception by which the king was the 'shepherd of his people,' ποιμὴν λαῶν.

7. Giganteo triumpho: *cf.* ii. 12. 7; 19. 21 f. *Giganteo* has the force of an objective genitive.

8. supercilio: *i.e.* with the nod of his brow; *cf.* the familiar passage, *Il.* i. 528, ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων. **moventis**: *controlling, determining.*

9. est ut, *etc.*: the clauses in lines 9–14 stand logically in an adversative relation to *sortitur, movet*, — 'though men differ individually in power and wealth and rank, yet inexorable Destiny with impartial hand pronounces the doom of high and low alike.' **est ut ordinet, descendat, contendat, sit**: lit. *it is that, etc.*, — merely a poetic periphrasis for *ordinat, descendit, contendit, est.* **viro vir latius**: *i.e.* one man more extensively than another.

10. arbusta: vineyards and olive groves, important sources of wealth among the Romans, as among the modern Italians. **sulcis**: *i.e.* the regular diagonal lines (arranged *in quincuncem*) in which the vines were planted. **hic generosior descendat, contendat**: the logical perspective of these clauses is somewhat obscured to our English sense by the apparent prominence of these two verbs. The verbs are really very subordinate elements in the situations which the poet is aiming to depict; the emphasis rests upon *generosior* and *moribus melior;* lit. *one man comes down to the Campus a candidate of higher birth, another competes better in character and repute; i.e.* one candidate who comes down to the Campus is nobler born, another

contestant is of higher character (while yet a third has a larger body of supporters) ; logically, therefore, *descendat* and *contendat* are not limited each to its grammatical subject, for both the candidates referred to *come down* to the Campus, and both *contest* for the high office ; the verbs merely give color and detail to the general picture. **hic, hic, illi** : *one, another, yet a third.*

11. descendat : *i.e.* from the hills on which Rome was built. The *Campus* was on low, level ground. **Campum** : *i.e.* the Campus Martius ; it was here that the Comitia Centuriata assembled for the election of the chief Roman magistrates. **petitor** : in predicate relation to *hic.*

12. meliorque fama : *i.e. famaque melior; cf.* ii. 19. 28 ; 32.

13. clientium : the original relation of *patronus* and *cliens* had fundamentally changed by Horace's time. In his day the *clientes* were often *cives*, who for a definite consideration (commonly a dole of food) served as the visible supporters and partisans of some political leader desirous of thus emphasizing his public importance. Horace's opinion of such methods seems indicated by the word *turba.*

14. aequa lege Necessitas, *etc.* : *Necessitas* here is Death ; a different conception is seen in i. 35. 17, where *Necessitas* is the handmaiden of *Fortuna ;* the thought is a commonplace with Horace ; *cf.* i. 4. 13 ; ii. 18. 32.

15. sortitur : *pronounces the doom.* **insignis et imos** : *cf.* i. 34. 13.

16. omne capax movet urna : for the thought, *cf.* ii. 3. 25, where is found the same conception of the constant movement of the lots in the urn of Fate.

17 f. The connection of thought between this and the preceding stanzas seems to be this : In view of the futility of all earthly power, and wealth, and glory, let us be content with a humble lot, and cease to strive for the vanities which can never bring peace. **destrictus ensis**, *etc.* : an allusion to the familiar story of the 'sword of Damocles.' Damocles was "a Syracusan, one of the companions and flatterers of the elder Dionysius. When Damocles extolled the great felicity of Dionysius on account of his wealth and power, the tyrant invited him to try what his happiness really was, and placed him at a magnificent banquet, in the midst of which Damocles saw a naked sword suspended over his head by a single horse-hair, — a sight which quickly dispelled all his visions of happiness" (Smith's *Classical Dictionary*). Cicero, *Tusc. Disp.* v. 61 f., gives the story in fuller

detail. **cui**: its antecedent is *illi* to be supplied in thought with *elaborabunt*.

18. cervice: poetic for *cervicibus; cf.* i. 13. 2; ii. 5. 2. **Siculae dapes**: alluding to the banquet placed before Damocles by the Sicilian tyrant Dionysius; Sicilian luxury, however, was proverbial.

19. elaborabunt: the word is nicely chosen, involving, as it does, the notion of producing by the application of effort; so here, with the negative, — 'by no amount of effort will such viands be made to produce,' *etc.*

21. agrestium virorum: *of peasants;* the genitive is best taken with *domos*.

24. Tempe: *a Tempe;* the famous valley in northern Thessaly through which flowed the river Penēus. It was in reality a wild but beautiful gorge, though Horace here seems to use the word in the generic sense of 'vale.'

25. desiderantem quod satis est: *i.e.* desiring *only* what he needs. In view of the length of the sentence beginning with *desiderantem*, it is better in translating to change the structure of the sentence. — *the man who desires . . . is troubled not by . . . nor by, etc.*

27. Arcturi cadentis impetus, *etc.*: the autumnal storms were conceived as caused by the setting of Arcturus (end of October) and the rising of Haedus (beginning of October).

29. verberatae vineae: *i.e.* the lashing of one's vineyards; for this use of the participle, *cf.* ii. 4. 10, *ademptus Hector tradidit Pergama*.

30. arbore culpante: the ablative absolute here gives the justification of the epithet *mendax* just applied to *fundus*. — 'yes, treacherous, for the trees complain at one time of too much rain,' *etc.*

31. torrentia sidera: *i.e.* the dog star.

32. iniquas: *i.e.* cruel, bitter.

33 f. The poet turns somewhat abruptly to a condemnation of the lavish expenditure in building characteristic of the day. **contracta**: in predicate relation to *aequora*, and made emphatic by position. The extravagant hyperbole of the statement here made is hardly in keeping with Horace's usual taste.

34. iactis in altum molibus: referring to foundations for palatial residences built out over the water at Baiae and elsewhere; *cf.* ii. 18. 20. Orelli says *iacere* ('lay') was a technical term in Roman building. **huc**: *i.e. in altum*. **frequens redemptor cum famulis**: *i.e.* the contractor with his throng of laborers.

35. caementa: the *moles* of line 34.

36. terrae: with *fastidiosus;* the owner disdains the land, and builds out into the sea; *cf.* ii. 18. 22, *parum locuples continente ripa.*

39 f. A repetition in form and content of ii. 16. 21 f. **triremi**: here a private galley kept for pleasure purposes.

41. dolentem: agreeing with an indefinite pronoun ('one') to be supplied in thought. The reference is to distress of mind, not of body. **Phrygius lapis**: the marble quarried at Synnada in Phrygia, variously described as reddish with blue tints, and white with reddish tints.

42. purpurarum usus: a periphrasis for *purpurae*, purple rugs, coverlets, or vestments. **clarior**: to our sense, somewhat unnaturally combined with *usus.*

43. Falerna vitis: *vitis* for *vinum*, as often. On the Falernian wine, see i. 20. 10.

44. Achaemeniumque costum: the spikenard is called 'Achaemenian' from the ancient Persian dynasty of the Achaemenidae (*cf.* ii. 12. 21). It was in reality an Indian product, and is here called Persian either because brought from Persian emporiums or because widely used in Persia.

45. invidendis: as in ii. 10. 7, *invidenda aula.* **postibus**: *i.e.* marble columns. **et novo ritu**: there is a slight inconcinnity here in the two members connected by *et; invidendis postibus* is an ablative of quality; *novo ritu* of accordance. By *novo*, we are hardly to understand anything specific; the allusion is rather to the generally luxurious standards of the time.

46. sublime: in predicate relation to *atrium*, — *rear aloft.* **atrium**: properly the main room of the Roman house, but here used by synecdoche for the whole edifice; *cf.* English 'hall.'

47. valle permutem divitias: for the double meaning possible with *muto* and its compounds, see i. 17. 2; *valle* is an ablative of association. The *vallis Sabina* is Horace's Sabine farm, presented to him by Maecenas about 33 B.C. For the poet's satisfaction with this estate, *cf.* ii. 18. 14, *satis beatus unicis Sabinis.*

ODE II.

1. Angustam pauperiem: *trying privation.* **amice**: *with patience.*

2. robustus: almost with the participial force of 'hardened'; *cf.*

Cic. *in Cat.* ii. 9. 20, *genus exercitatione robustum.* **puer**: the military age was only seventeen.

3. Parthos: see on i. 2. 22.

4. eques: predicatively, *as a horseman;* as the Parthian strength was mainly in the cavalry, the Roman youth are urged to seek excellence in the same arm of the service.

5. sub divo: *i.e.* under the open sky; so also, ii. 3. 23; *cf.* i. 1. 25, *sub Iove.* **trepidis in rebus**: *i.e.* in dangers; *trepidis* is transferred from the person experiencing the emotion to the circumstances causing the emotion.

6. illum: emphatic; *i.e.* let *him* be such a one that, at sight of him, *etc.* **hosticis** = *hostilibus* (*i.e. hostium*); *cf.* ii. 1. 1, *motum civicum*, where *civicum* = *civilem* (*i.e. civium*). **ex moenibus prospiciens**: such 'views from the walls' are a repeated feature in ancient writers; *e.g.* see *Iliad*, iii. 148 f.

7. matrona = *uxor.*

9. suspiret: for the singular verb with compound subject, a construction specially frequent in Horace, *cf.* ii. 13. 38, *decipitur.* **rudis** = *inscius;* hence the genitive.

10. sponsus regius: *i.e.* some youth of royal blood, betrothed to the maiden watching with her mother from the wall. **asperum tactu leonem**: *i.e.* the Roman, referred to above in *illum.*

13. dulce et decorum, *etc.*: evidently modelled on Tyrtaeus (Frag. 10), τεθνάμεναι γὰρ καλὸν ἐπὶ προμάχοισι πεσόντα ἄνδρ' ἀγαθὸν περὶ ᾗ πατρίδι μαρνάμενον.

14. et: *too;* with *fugacem virum.* **persequitur**: here apparently in the sense of *consequitur*, 'overtakes'; properly it conveys only the notion of persistent pursuit, — 'dogs the steps of.' For the sentiment, *cf.* Simonides (Frag. 65), ὁ δ' αὖ θάνατος κίχε καὶ τὸν φυγόμαχον.

15. iuventae: poetic for *iuventutis; cf. senecta* for *senectus.*

17. Virtus: *i.e.* true manhood, true worth. **repulsae nescia sordidae**: *i.e.* admitting no disgrace (the emphasis on *sordidae*) in temporary defeat or disappointment; *repulsa* is the technical term for defeat at the polls. In the popular mind such a political defeat would be associated with a certain lack of prestige, — hence, *sordidae.* Horace, however, is employing *repulsa* figuratively in a wide sense, to cover every rebuff of fortune or society for which the individual character is not primarily responsible. The possessor of true worth, he asserts, is so far superior to such rebuffs, that they merely bring him fresh glory.

18. intaminatis: the word is rare and chiefly poetic.

19. ponit: for *deponit*, as in i. 3. 40, *ponere fulmina*, and often. **securis**: the axes of the lictors, symbolic of the consular authority; here the meaning is not specially restricted to *consular* authority, but covers the conception of authority in general.

20. arbitrio popularis aurae: *at the dictates of popular favor; aura*, lit. 'breeze,' often has the figurative meaning here noted, *e.g.* Cic. *de Harusp. Responso*, 20. 43; *cf.* also *pro Cluentio*, 130, *ventus popularis*.

21. Virtus: emphatic continuance of the thought begun in line 17.

22. negata: *i.e.* denied to others.

23. udam humum: figurative for all grovelling pursuits and ambitions.

25. et: *also; i.e.* fidelity to a trust has its sure reward, as well as *Virtus*. For the sentiment of this verse, *cf.* Simonides (Frag. 66), ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας. **fideli silentio**: logically, rather *fidei silenti*, since fidelity is the quality really in the mind of the poet. A special instance of *fides* is cited, — by way of greater concreteness, — as suggesting the quality in general. *Fides* is repeatedly emphasized by Horace as of cardinal importance; *cf.* i. 24. 6, where *Fides* is styled *Iustitiae soror;* i. 18. 16, where the poet censures *arcani fides prodiga;* i. 35. 25, where the *infidum volgus* desert the victim of adversity. As a goddess, Fides was worshipped in a temple on the Capitoline, whose foundation was attributed to Numa.

26. vetabo sit, solvat: a peculiar construction not elsewhere found; the subjunctive in *sit* and *solvat* is probably to be explained as following the analogy of the subjunctive with *iubeo; iubeo*, while ordinarily construed with the infinitive, is also, at most periods, occasionally construed with the subjunctive either with or without *ut;* it is a noticeable feature of linguistic development that words of opposite meaning mutually influence each other's construction; so here *vetabo sit* seems to be modelled on some such expression as *iubebo sit*. **Cereris sacrum**: the Eleusinian mysteries of Demeter (Roman *Ceres*), one of the most conspicuous Hellenic rituals, had been transplanted to Italy, where they likewise came to be of great importance. The secrets of the mysteries were supposed to be faithfully guarded by those initiated into them.

27. volgarit: subjunctive by attraction.

28. trabibus: *roof-tree.*

29. solvat: *loose* from its moorings; *launch.* **phaselon**: origi-

nally a long, slender bean (Greek φάσηλος), whence figuratively 'skiff,' 'bark'; *cf.* English 'shell.' Horace retains the Greek inflection of the word. **Diespiter**: for the etymology and original force of the word, see on i. 34. 5; i. 1. 25.

30. neclectus: *when outraged*: the spelling *nec-* is archaic. **incesto addidit integrum**: *i.e.* has involved the innocent with the guilty, *viz.* in inflicting punishment.

31. antecedentem: with adversative force, *i.e.* even though the guilty man may gain the start of Vengeance.

32. deseruit: *fails to overtake*; the perfect is gnomic; for the force of *desero*, 'fail to overtake,' *cf. Cat.* ii. 3, *qui exercitum deseruerunt*, 'who have failed to join the army.' **pede Poena claudo**: the ablative of quality has adversative force, — 'Vengeance, though lame of foot.'

ODE III.

1. Iustum et tenacem propositi: *i.e.* tenacious of purpose in a righteous cause.

3. instantis: *threatening.*

4. mente: ablative of separation; *quatit* here has the force of *excutit.*

5. dux . . . Hadriae: *cf.* i. 3. 15 (*Noti*), *quo non arbiter Hadriae maior.*

7. si fractus inlabatur orbis: *i.e.* if the vault of heaven should break and fall.

8. impavidum: in predicate relation to the omitted object of *ferient*; note, too, the emphatic position. **ferient**: the indicative here in the apodosis gives greater vividness.

9. hac arte: *i.e.* by the quality or virtue covered by *iustum et tenacem propositi.* Note again the emphasis of the position, ''twas by such virtue that,' *etc.*; *arte* depends upon *enisus*, which involves the notion of strenuous effort. **Pollux, Hercules**: mortals whose achievements raised them to the gods. In *Epp.* ii. 1. 5, Horace mentions them, in connection with Romulus and Bacchus (as here), as great benefactors of mankind. **vagus**: *viz.* in the performance of his famous labors.

10. arces igneas: *i.e.* the starry citadels of heaven.

11. quos inter: anastrophe, as not infrequently with many dissyllabic prepositions.

12. purpureo ore: *with ruddy lips*; *purpureo* is merely a more

picturesque word for *pulchro*. **bibet**: *i.e.* when he, like Pollux and Hercules, shall be deified and admitted to the company of the gods.

13. hac: *sc. arte;* to be joined closely in thought with *merentem*, which is here used absolutely. Bacchus was fabled to have travelled in triumphal progress through the Orient, introducing the arts of civilized life, particularly the culture of the vine. **merentem**; in causal relation to *vexere*. **tuae vexere tigres**: the Greek legend represented Bacchus as passing in triumph through India upon a chariot drawn by panthers. In Roman literature, tigers take the place of panthers. But the present passage hardly alludes to Bacchus's Indian progress; we are rather to think of the tigers as conveying Bacchus to the skies; *cf.* Prop. iv. 17. 8, *lyncibus ad caelum vecta Ariadna tuis;* Ovid, *Trist.* i. 3. 19, (*Bacche*) *ipse quoque aetherias meritis invectus es arces.*

15. Quirinus: Romulus.

16. Martis: the father of Romulus. **Acheronta fugit**: *i.e.* was raised to the skies; in *Acheronta*, Horace follows the Greek inflection; *fugit* is for *effugit*.

17. gratum elocuta . . . Iunone, *etc.*: the ablative absolute here expresses time, — *at the time when Juno uttered the words, welcome to the gods met in council.* Juno's utterance is characterized as *gratum*, since Juno alone of the gods cherished a hostility for the Roman race. **consiliantibus**: *i.e.* deliberating whether or not Romulus should be admitted to the company of the gods.

18. Ilion, Ilion: for the repetition, *cf.* ii. 17. 10, *ibimus, ibimus.*

19. fatalis iudex: Paris, who awarded the golden apple to Venus as fairest of the goddesses; with *fatalis*, *cf.* the Greek Δύσπαρις, 'luckless Paris'; also Horace's *fatale monstrum* (Cleopatra), i. 37. 21.

20. mulier peregrina: Helen. **vertit**: the singular verb with compound subject, as frequently in Horace.

21. ex quo . . . destituit: to be joined closely with *damnatum*, which goes back to *Ilion* (here neuter; *cf.* i. 10. 14, *Ilio relicto*); *ex quo* is equivalent to *ex quo tempore; destituit* here has the force of *deprived, cheated;* hence the ablative.

22. mercede pacta: *the covenanted reward;* Poseidon and Apollo had erected the walls of Troy for Laomedon, king of that city; upon the completion of the work, Laomedon not merely refused the gods the promised reward, but rudely expelled them from his dominions; with *pacta*, used passively, *cf.* i. 1. 25, *detestata*. **mihi . . . damnatum**: *i.e.* handed over for punishment to me.

23. castae Minervae: *i.e.* the virgin goddess, Ἀθήνη παρθένος.

24. duce: Laomedon.

25. iam nec: *and no longer.* **Lacaenae adulterae**: Helen, wife of Menelaus, King of Sparta; the case is probably dative. **splendet**: lit. *shines*, and so, with *adulterae* (dative of reference), *dazzles his Spartan paramour; cf.* i. 5. 13, *quibus intemptata nites.*

26. famosus hospes: Paris; *cf.* i. 15. 1, *pastor perfidus.* **domus periura**: an allusion to the broken promise of Laomedon, the taint of which clung to his descendants.

28. Hectoreis: the adjective takes the place of a possessive genitive; *cf.* i. 3. 36, *Herculeus labor.* **opibus**: for *ope.*

29. nostris: *viz.* of all the gods. **ductum** = *tractum, prolonged.* **seditionibus**: *dissensions;* the gods had espoused different sides in the struggle between Troy and Greece.

30. protinus: *from this time forth.* In the previous verse the implication is that the Trojan War has but just ended; the poet's imagination represents the death of Romulus as contemporaneous with that event.

31. iras et nepotem redonabo: zeugma; with *iras*, *redonabo* has the force of 'relinquish,' with *nepotem*, of 'give up.' **nepotem**: Romulus, son of Mars, who was the son of Juno.

32. Troica sacerdos: Rhea Silvia; she is called *Troica*, because of Trojan descent, being the daughter of Numitor, who was descended from Aeneas.

33. Marti: *i.e.* the goddess gives up Romulus to Mars, that the god may fulfil his own pleasure as regards his son. **lucidas sedes**: *the shining abodes* of the gods.

34. ducere: *to quaff.* **nectaris sucos**: the genitive is appositional.

35. adscribi: a technical term for enrolling any one as citizen, soldier, colonist, *etc.;* hence here of formal admittance to the company of the immortals.

37. dum saeviat, *etc.*: an allusion to the plan attributed to Julius Caesar of rebuilding Troy upon its ancient site; Augustus is thought to have revived consideration of this project.

40. busto: *i.e.* the spot where the bodies of Paris and Priam were burned; the case is dative. The severity of the conditions imposed by Juno is to be judged in the light of the great sanctity attached by the Romans to the places where the remains of the dead were deposited.

42. celent: *sc.* on the same spot.

43. fulgens: *resplendent;* in predicate relation to *Capitolium*. The *Capitolium* was the temple on the Capitoline Hill dedicated jointly to Jupiter, Juno, and Minerva. Its roof was richly decorated with gilded tiles. **triumphatis Medis**: *triumpho*, regularly intransitive, is here used as transitive — *conquered ; Medis* for *Parthis*, as frequently in Horace ; *cf.* i. 2. 51.

45. late: with *horrenda*.

46. medius liquor: *i.e.* the Strait of Gibraltar.

47. ab Afro: poetic variation for *ab Africa*.

48. tumidus: *viz.* with its annual overflow.

49. aurum inrepertum . . . fortior, *etc.* : lit. *braver to spurn, etc. ;* but the comparative idea belongs rather with the whole clause than with the quality contained in *fortior* itself, — *conspicuous rather for spurning the gold which as yet is undiscovered, etc., than for gathering, etc.*

50. cum celat: *cum* causal with the indicative ; this was the regular construction in early Latin, and appears occasionally in the classical poets. **spernere fortior**: for the poetic use of the infinitive with adjectives, *cf.* i. 1. 18, *indocilis pauperiem pati.*

51. quam cogere, *etc.* : it had not always been Rome's glory to live up to the lofty ideal proclaimed in these lines ; in the last decades of the Republic, Roman provincial governors had exhibited a shocking disregard of the rights of subject provinces, and had pursued a plan of systematic plundering. A better era began with the imperial régime. Horace, apparently, is pleading for a higher standard of official honesty. Küster suggests that we have here an implicit reference to the disaster to Crassus at Carrhae in 53 B.C. It seems indisputable that Crassus undertook his eastern expedition with the hope of increasing his already enormous wealth. To this purpose, all else was apparently subordinated. The resulting demoralization of his troops made a Parthian victory over the Romans an easy matter.

53. mundo obstitit: *i.e.* bounds the world ; *obstitit* is the perfect of *obsisto*.

55. debacchentur ignes, nebulae: zeugma ; with *ignes* (the tropic heats), *debacchentur* has the force of *rage;* with *nebulae*, the notion of *prevail.*

56. pluviique rores: poetic for 'dripping rain.'

57. Quiritibus: ordinarily applied to the Romans in their capacity as peaceful citizens, not, as here, in their capacity as warriors.

58. hac lege: *on these conditions.* **ne velint**: *viz. let them*

not cherish the desire; an instance of the so-called 'stipulative subjunctive,' a jussive development; the clause is explanatory of *hac lege*. The reference is to the proposition, made about the time of this ode, for rebuilding Troy upon its ancient site; see above on line 37. **nimium pii**: *i.e.* in an excess of devotion to the memory of their Trojan ancestors.

61. Troiae renascens alite lugubri: condensed for 'if the fortunes of Troy revive again (it shall be) under evil auspices'; *renascens*, though belonging grammatically with *fortuna*, logically limits *Troiae; alite* is used poetically for *auspiciis; cf.* i. 15. 5, *mala avi*.

62. iterabitur: its subject is grammatically *fortuna*, but *fortuna* in a different sense from that in which the word is employed with *renascens;* Horace means that its evil fortune or doom shall be repeated.

64. coniuge me Iovis et sorore: *cf.* Virg. *Aen.* i. 46, *ast ego, quae divom incedo regina Iovisque et soror et coniunx.*

65. ter: emphatic by position. **aëneus**: predicatively; *i.e.* even should it *be* of bronze.

66. auctore Phoebo: *auctor* in the sense of 'builder,' as in Virg. *Georg.* iii. 36, *Troiae Cynthius* (= *Apollo*) *auctor.*

67. Argivis: dative of agency; *cf.* i. 1. 24, *matribus detestata.* The word *Argivi* is here chosen as a designation of the Greeks in general, since the worship of Juno was specially cherished among the Argives; at Argos itself she had a magnificent temple, remains of which have been recently brought to light by excavations.

69. iocosae lyrae: *iocosa*, as applying to Horace's muse, must be accepted with reservations; see Introd. § 21 f. **non conveniet**: *i.e.* if I continue in the present strain; for the sentiment, *cf.* ii. 1. 37, *sed ne relictis, Musa, procax iocis Ceae retractes munera neniae.*

70. pervicax: *cf.* ii. 1. 37, *procax.*

72. modis parvis: *i.e.* in lyric, as opposed to heroic verse.

ODE IV.

1. dic age: in this interjectional use, *age, agite* ('come!'), more commonly precede the imperative with which they are connected, *e.g.* i. 32. 3, *age dic Latinum carmen;* but, as here, ii. 11. 22, *dic age, maturet.*

2. regina Calliope: Calliope was properly the muse of epic poetry; here she is invoked rather as muse of poetry in general.

Horace does not always conceive of the Muses as each confined to a single narrow province, but often invokes now one, now another, at random,— Polyhymnia, Calliope, Euterpe, Clio, Melpomene. Calliope is here called 'queen' (*regina*) as a presiding deity of song.

3. seu voce mavis: *i.e. vel voce, si mavis; cf.* i. 2. 33, *sive tu mavis = vel tu, si vis.* **acuta**: *i.e. clear, sweet.*

4. fidibus citharaque Phoebi: *on the strings of Phoebus's lyre; cf.* Virg. *Aen.* vi. 120, *fretus cithara fidibusque canoris.*

5. auditis: the poet addresses his companions; as object of *auditis* and of *audire* (line 6), we are to supply in thought *Musam.* **ludit amabilis insania**: *does some fond illusion mock me?*

6. pios lucos: *i.e.* spots hallowed by the presence of the divinities; *lucus* is properly a sacred grove; for groves as the favorite haunts of poets, *cf.* i. 1. 30, *me gelidum nemus, etc.*

9. fabulosae palumbes: *i.e.* the doves of story and legend; thus they were said to bring ambrosia to Zeus; to have suggested the founding of the oracle at Dodona; to be attendants of Venus, *etc.* **Volture in avio**: *on trackless Vultur;* Mt. Vultur (Horace here uses the earlier form *Voltur*) was near the poet's birthplace, Venusia in Apulia.

10. nutricis Ăpuliae: for a country figuratively conceived as *nutrix, cf.* i. 22. 15, *Iubae tellus leonum arida nutrix.* The ordinary quantity of the first syllable of *Apŭlĭae* is here violated; but such changes in proper names are not infrequent in poetry; *cf., e.g.,* i. 20. 7, *Vātĭcani* (elsewhere *Vātī-*). **extra limen**: Mt. Vultur was just beyond the Apulian border.

11. ludo fatigatumque somno: *worn out with play and overcome with drowsiness;* zeugma; for the position of *-que, cf.* i. 30. 6; ii. 19. 28.

12. fronde nova texere: similar marvels were told of the youth of other famous poets; thus the Muses are said to have revealed themselves to the youthful Hesiod as he grazed his flocks on the slopes of Helicon; bees were said to have touched the lips of Pindar, as a presage of the sweetness of his song; *cf.* also the legends of Arion, Stesichorus, and others.

13. mirum quod foret omnibus: *that all might marvel;* a relative clause of purpose.

14. nidum Acherontiae: so called because it nestled high up among the rocks on a spur of Mt. Vultur; *cf.* Macaulay, *Horatius at the Bridge*, 22 ff.:—

From many a lonely hamlet,
Which, hid by beech and pine,
Like an eagle's nest, hangs on the crest
Of purple Apennine.

15. Bantinos: of Bantia, an old Oscan town.

16. humilis Forenti: Forentum lay in the valley south of Venusia.

17. ut dormirem, ut premerer: indirect questions dependent upon *mirum, — how I slept, how I was covered.* **atris**: probably referring to the venom of the vipers; *cf.* i. 37. 28, *atrum venenum.*

18. sacra lauro . . . myrto: *sacra* agrees with both nouns; the bay was sacred to Apollo, the myrtle to Bacchus and Venus; the two shrubs, therefore, suggest the spheres of poetry in which Horace was destined to excel.

19. conlataque myrto: for *myrtoque conlata; cf.* line 11, *fatigatumque somno.*

20. non sine dis: *i.e.* the gods must surely have always lent him their protection. **animosus**: *courageous, fearless.*

21. vester, vester: emphasis is gained by initial position and repetition (*cf.* iii. 3. 18, *Ilion, Ilion*); lit. *yours, yours, O Muses, I ascend to my lofty Sabine farm, i.e.* as the object of your care, and devoted to your service. **in arduos Sabinos**: for *Sabini*, the name of the people used to designate an estate, see ii. 18. 14, *unicis Sabinis.*

22. tollor: with middle force; *I mount.* **seu mihi, *etc.*:** the expression is elliptical; from the preceding context we must supply in thought some such sentiment as *vester sum semper.* **frigidum Praeneste**: Praeneste, in Latium about twenty miles east of Rome, was situated on a high elevation some 2500 feet above the level of the sea; it was a favorite resort in the summer season.

23. Tibur supinum: Tibur is so called because situated on a sloping hillside; *cf.* Juvenal, iii. 192, *proni Tiburis arce.*

24. liquidae Baiae: *serene Baiae;* the allusion is probably to the clear air of the region, which is still a noticeable climatic feature to-day; for *liquidus* in this sense, *cf.* Virg. *Georg.* iv. 59, *per aestatem liquidam.* **placuere**: *i.e.* have temporarily drawn him thither.

25. vestris: the emphasis of line 21 is continued. **amicum**: the adjective has causal force; the poet's devotion to the springs of the Muses and to the dancing bands of nymphs and satyrs that frequent them, is given as the cause of the protection vouchsafed him on land and sea.

26. Philippis versa acies: Horace had fought under Brutus against Octavian in the Battle of Philippi, 42 B.C.; see Introd. § 3; *Odes*, ii. 7. 9, *tecum Philippos et celerem fugam sensi; Philippis* is ablative of separation with *versa*. In ii. 7, Horace with the poet's license attributes his rescue to the interposition of Mercury.

27. devota arbor: see ii. 13, *Ille et nefasto te posuit die, etc.* In ii. 17. 28, the poet's rescue is attributed to Faunus; in iii. 8 to Bacchus; here to the Muses.

28. nec Sicula Palinurus unda: Palinurus was a promontory on the western coast of Lucania, off which Horace seems at some time narrowly to have escaped death by drowning. The name was derived from that of Aeneas's pilot, who is said to have been drowned off this headland; see Virg. *Aen.* v. 836 ff.

29. utcumque: *whenever;* as in ii. 17. 11, *utcumque praecedes.*

30. insanientem Bosphorum: *cf.* ii. 13. 14, *navita Bosphorum Poenus perhorrescit.*

32. litoris Assyrii: *of the Syrian strand; Assyrius* for *Syrius* is not infrequent in the poets; *cf.* ii. 11. 16.

33. Britannos hospitibus feros: Tacitus *Ann.* xiv. 30, tells us that the Britons were wont to sacrifice their captives to the gods.

34. laetum . . . Concanum: the Concani were a Spanish tribe said to drink the blood of horses.

35. Gelonos: a Scythian tribe mentioned also in ii. 9. 23; 20. 19.

36. Scythicum amnem: the Tanais, the modern Don.

37. vos: emphatic, like *vester*, above, in line 20, and *vestris* in line 25. **altum**: *noble, august.*

38. fessas cohortes addidit oppidis: after Actium, Augustus gave allotments of land to some 120,000 veteran soldiers; later, other soldiers (300,000 in all) received similar allotments.

39. finire quaerentem: the infinitive with *quaero* is poetic and (in prose) post-Augustan; *cf.* i. 37. 22, *perire quaerens.* **labores**: *viz.* the efforts by dint of which he restored order to the Roman state.

40. Pierio recreatis antro: Augustus was himself sincerely and profoundly interested in literature, and even made some attempts at verse; *Pierio antro* is simply figurative for cultivated retirement.

41. lene consilium = *moderationem et clementiam* (Orelli), qualities for which Octavian was conspicuous after his defeat of Antony; note that *consilium* is here trisyllabic, the second *i* becoming consonantal; *cf.* iii. 6. 6, *principium.* **et dato** (*sc. consilio*) **gaudetis**: *i.e.* and give it gladly, because it is heeded.

42. ut: *how.*

43. Titanas immanemque turbam: with the poet's license, Horace here and below represents as contemporaneous at least four different assaults made upon Jupiter and the Olympian gods: (1) the attack of the Titans; (2) the attack of the giants; (3) the attack of the two brothers, Otus and Ephialtes (the Aloïdae); (4) the attack of Typhōeus. The giants, the Aloïdae, and Typhōeus, therefore, are all embraced under *immanem turbam*.

44. fulmine caduco: the epithet *caducus* occurs with *fulmen* only here.

45. qui temperat: *viz.* Jupiter; the antecedent of *qui* is the subject of *sustulerit*. **terram inertem**: *the lifeless earth; cf.* i. 34. 9, *bruta tellus.*

46. regna tristia: the lower world.

50. fidens iuventus: *insolent crew; fidens* (as often *confidens*) is here used *in malam partem.* **horrida bracchiis**: an allusion to the hundred hands of the Uranids: Aegaeon, Gyas, and Cotta. They were properly distinct from the giants, though often, as here, confounded with them.

51. fratres: Otus and Ephialtes, sons of Alōeus; in their impious assault upon heaven they piled Mt. Ossa upon Olympus, and Pelion upon Ossa, but were struck down by the bolts of Jupiter.

53. Typhōeus: a hundred-headed fire-breathing monster, subdued by the bolts of Jove. The name is kindred with τυφώς, 'whirlwind.' **Mimas, Porphyrion, Rhoetus, Enceladus**: various giants.

55. evolsis truncis: ablative of means with *iaculator*, which here takes the same construction as *iaculari; cf.* i. 2. 3. *dextera iaculatus.*

57. sonantem: *i.e.* with the missiles hurled against it. **Palladis**: as the goddess of wisdom, Pallas is significantly contrasted with the giants, whose only weapon is brute force. **aegida**: see on i. 15. 11.

58. possent: deliberative subjunctive. **hinc, hinc**: *on this side, on that.* **avidus**: merely as the god of fire.

60. positurus = *depositurus;* so i. 3. 40, *ponere fulmina.*

61. rore = *aqua.* **Castaliae**: a sacred spring on Mt. Parnassus, near Delphi. **lavit**: in the *Odes*, Horace prefers the forms of the third conjugation, which are mainly archaic.

62. Lyciae: an important seat of the Apollo cult.

63. natalem silvam: *viz.* on Mt. Cynthus, in the island of Delos.

64. Patareus: a designation of the god derived from Patara, a town of Lycia, celebrated for its shrine and oracle of Apollo. Concerning the new importance lent to the worship of Apollo by Augustus, see the note on i. 2. 32.

65 f. The central thought of the ode is contained in this strophe: Brute force comes to naught, but might wisely controlled is blessed of the gods.

69. testis mearum centimanus Gyas, *etc.*: a pompous prosaic passage, unworthy of Horace; hence some editors reject the entire strophe (lines 69–72). On *Gyas*, see ii. 17. 14.

71. temptator Orion: Orion, having attempted to violate Diana, was slain by the arrows of the enraged goddess; *temptator* is a word newly coined by Horace.

72. virginea = *virginis*, *viz. Dianae.*

73. iniecta monstris Terra: according to the legend, the giants were buried under various volcanic mountains.

74. partus: poetic plural. **luridum**: here, *pale.*

75. nec peredit, nec reliquit: *i.e.* the fire *has* not as yet eaten through; and the vulture *has* not as yet once left; the perfect is more effective than the present would have been.

77. incontinentis Tityi: for his attempted rape of Latona, he was consigned to Tartarus; *cf.* ii. 14. 8.

78. ales: the vulture that gnawed continually at his liver. **nequitiae**: abstract for the concrete; = *libidinoso.*

79. amatorem Pirithoum: Pirithous, king of the Lapithae, had endeavored to steal Proserpina from Hades and bring her to the upper world; foiled in this purpose, he was put in chains by Pluto.

The conclusion is almost irresistible that under the allusion to the giants and other reckless monsters Horace intends to suggest Antony and his recent alliance with Cleopatra against the Roman state, while on the other hand Jupiter, Pallas, and the Olympian gods are meant to be typical of Augustus.

ODE V.

1. caelo: to be taken grammatically with *regnare*, not with *tonantem.* As shown by its position, the word is emphatic, being strongly contrasted with *praesens*, *i.e.* 'we believe Jove to be lord *in the sky*, but Augustus shall be held to be a god *on earth*.' **tonantem**: with

causal force, *because of his thunders.* **credidimus**: *i.e.* have long believed in the past and believe now.

3. Augustus: at the time this ode was written, the title Augustus had been but just conferred. Horace's use of the new designation was intended to be complimentary. **adiectis Britannis**, *etc.*: with causal force, balancing *tonantem* in line 1; Horace anticipates the subjugation of the Britons and Parthians as something already accomplished. The project of invading Britain, though often mooted during Augustus's reign, was not carried out. For *gravibus Persis*, *cf.* i. 2. 22.

5. milesne Crassi, *etc.*: the mention of the Parthians suggests the various reverses to the Roman arms experienced in fighting that people, and so serves as a transition to the real theme of the ode, — the importance of courage in the Roman soldiery. The reference in the two succeeding stanzas is to the disgraceful defeat of Crassus by the Parthians at the Battle of Carrhae in 53 B.C. In this engagement the Roman troops had tamely surrendered, and many of them were said subsequently to have taken service under Parthian leaders and even to have wedded Parthian women. *Miles* is here used collectively. **coniuge barbara**: ablative of association with *maritus*, 'wedded,' which here follows the analogy of the verb *marito*; *cf.* Ovid, *Heroides*, 4. 134, *fratre marita soror*. See B. *L.* *L.* § 337.

6. turpis: with adverbial force. **maritus**: in predicate relation to *miles*. **hostium socerorum**: *hostile fathers-in-law*; Smith suggests translating: *in the service of the foe whose daughter he has wedded*; for *hostium* with the force of an adjective, *cf.* i. 1. 1, *atavis regibus*, 'royal ancestors.'

7. pro: the interjection. **curia**: the Senate House; here mentioned as symbolic of Roman power and dominion.

8. consenuit: the disaster of Carrhae had occurred nearly thirty years before the time of this ode.

9. rege Medo, Marsus et Apulus: *Medo*, as frequently in Horace, is used for *Partho*; the Marsians and Apulians were the flower of the Roman soldiery. By the juxtaposition of the words, *Medo Marsus et Apulus*, Horace aims to emphasize the disgraceful conduct of the Roman legions. The effect is further heightened by the use of *rege*, always a hated name to the free Roman.

10. anciliorum: the sacred shields kept in the custody of the Salii. One was said to have fallen from heaven in the reign of Numa. To protect this from theft, Numa is said to have ordered eleven

others to be made after the pattern of the original. **nominis**: *viz. Romanus.* **togae**: the distinctive badge of Roman citizenship; *cf.* Virg. *Aen.* i. 282, *gentemque togatam.* With the whole passage, *cf.* Florus, iv. ii. 3, *Antonius, patriae, nominis, togae, fascium oblitus.*

12. Iove: *i.e.* the temple of Jupiter (Juno and Minerva) on the Capitol, the most important of all Roman temples, and typical of Rome's greatness.

13. hoc: *i.e.* the decay of martial courage as exemplified by the troops of Crassus. **Reguli**: hero of the First Punic War. The date of his capture was put in 255 B.C., that of his embassy in 251.

14. condicionibus, exemplo: *from the terms, and from a precedent.* The *condiciones* were that the Romans who had surrendered should be ransomed from the Carthaginians. The words are in the dative with *dissentientis*, by a poetical construction. Introd. § 36. *c.*

15. trahenti: *entailing.*

16. veniens in aevom: *for future ages.*

17. perirēt: the original quantity of the final vowel is here retained. It was regularly short in Horace's day. **inmiserabilis**: *unpitied;* used predicatively.

18. signa: *sc. nostra.* **ego**: emphatic, — *with my own eyes.*

19. adfixa: *i.e.* suspended upon the walls.

21. vidi ego: emphatic chiastic repetition of the preceding *ego vidi.* **civium**: special stress rests upon this word; the picture of a *civis Romanus* with his arms pinioned behind his back was to the true Roman the climax of humiliation.

22. libero: grammatically with *tergo*, but logically with *civium*, — 'the arms of free citizens pinioned behind their backs.'

23. portas: *sc. Carthaginis.* **non clausas**: by litotes for *apertas*, — *wide open*, in token of confident security.

24. Marte: by metonymy for *bello.* **coli**: *i.e.* again in a state of tillage. **populata**: here used as the passive of the rare *populo;* ordinarily the verb is deponent (*populor*).

25. auro: there is scorn in the word; Regulus revolts at the thought of ransoming men who had forfeited all claims to the name of Roman. **scilicet**: in bitter irony; to be taken closely with *acrior*, which is used predicatively.

26. flagitio additis damnum: *to disgrace you are adding loss.* Regulus means that the proposed ransom would be thrown away, and gives his reasons.

27. amissos colores: *viz.* its pure white.

28. refert: *regains.*

30. curat reponi deterioribus: *cares not to be restored to degenerate (hearts)*; *i.e.* would not, even if it could.

31. si pugnat, . . . erit, . . . proteret: a stronger form of expression for *nisi pugnat . . . non erit . . . non proteret.* The deer of course does not fight, when freed from the toils.

33. perfidis se credidit hostibus: there is a grim sarcasm in the combination *perfidis credidit; se credere*, though not elsewhere found, suggests putting oneself with trustful confidence in the hands of some one else. To do this to a faithless foe, such as the Carthaginians were traditionally regarded (*cf.* the proverbial *Punica fides*), evokes the scorn of Regulus.

36. sensit timuitque: a hysteron-proteron; the fearing was prior to feeling the thongs and was the cause of it, not subsequent and the result of it.

37. hic: *i.e.* he and all who had basely surrendered. **unde vitam sumeret inscius**: lit. *ignorant whence to take life, i.e.* not knowing that the way to secure life was by his own right hand; *sumeret* is a dependent deliberative.

38. pacem duello miscuit: *confounded peace with war, i.e.* thought war was peace, and acted accordingly. For the ablative of association, *cf.* above, line 5, *coniuge maritus.* B. *L.* L. § 337. The form *duello* is archaic for *bello.* This archaic touch is especially appropriate in the mouth of Regulus.

39. probrosis altior Italiae ruinis: *the more exalted from the shame of Italia's downfall.* The logical emphasis, as indicated by the context and word-order, is upon *probrosis; ruinis* is ablative of means.

41. fertur: *sc. Regulus.*

42. ut capitis minor: *as one bereft of civil rights. Caput* is often used in the sense of one's political rights or status; on Horace's free use of the genitive with adjectives, *cf.* i. 22. 1, *integer vitae.*

44. humi: in poetry the locative is sometimes used, as here, to denote not place where, but the direction of motion.

45. donec firmaret. properaret: *till he should strengthen, etc.* **consilio numquam alias dato**: *i.e.* by advice such as had never before been given; Regulus was urging a policy that involved his own destruction.

46. auctor: lit. *as advocate, i.e.* by his influence.

48. egregius exsul: a fine oxymoron.

49. quae sibi tortor pararet: legend had it that Regulus returned to Carthage in accordance with the promise given his captors, and was put to death with shocking tortures. Modern historical scholars regard the story as apocryphal.

51. obstantis: *blocking his path.*

52. reditus: poetic plural. **morantem**: with conative force.

53. clientum: poetic form for *clientium.* **longa**: *long-continued, tedious.*

55. Venafranos in agros: Venafrum, in Samnium near the borders of Latium, famous for its olive-orchards. **Lacedaemonium Tarentum**: Tarentum was a Spartan colony. Both Tarentum and Venafrum were holiday resorts in Horace's time. Their charm for him may be gathered from ii. 6.

ODE VI.

1. Delicta maiorum: the reference is probably to the civil war of Marius and Sulla, 88 B.C.

2. Romane: the singular, for the plural, is more impressive; similarly Virg. *Aen.* vi. 851, *tu regere imperio populos, Romane, memento.* **donec templa refeceris**: as a result of the recent civil disturbances, the shrines of the gods had fallen into neglect. It was the policy of Augustus, here endorsed by Horace, to restore and rebuild them.

4. foeda fumo: either as the result of neglect or of actual conflagration.

5. minorem: *less than*, and so *dependent upon.* **quod**: *in that.*

6. hinc = *a deis.* **principium**: for the sententious omission of the verb, *cf.* such expressions as *hinc illae lacrumae; lupus in fabula; principium* is here trisyllabic; *cf.* iii. 4. 41, *consilium.* **huc** = *ad deos.* **exitum** = *felicem exitum*, 'happy outcome,' 'success.'

7. di neclecti: logically, *the neglect of the gods;* for the archaic form *neclecti*, *cf.* i. 28 (2). 10.

8. Hesperiae: poetic for *Italiae.* **luctuosae**: proleptic; Italy was in sorrow as a result of her sufferings. These are explained in the following stanzas.

9. iam bis Monaeses et Pacori manus: the Romans had in reality suffered three signal defeats at the hands of the Parthians: that of Crassus at Carrhae in 53 B.C.; that of Decidius Saxa, a lieuten-

ant of Antony, in 40 B.C.; and that of Antony himself in 36 B.C. It is probably the last two that Horace has here in mind. Pacorus, son of King Orodes, had inflicted the first of these two defeats; Monaeses, a distinguished Parthian leader, the second.

10. contudit, renidet: the singular verb with a compound subject is the rule in Horace.

11. adiecisse: the infinitive depends upon *renidet*, lit. 'gleams,' here used in the transferred sense of *beams with joy;* hence the infinitive, after the analogy of *gaudet.*

12. torquibus exiguis: the Parthians wore golden neck-chains; these are called *exiguis*, as compared with the rich booty secured by the Parthians from the Romans.

13. paene delevit Dacus et Aethiops: this statement is somewhat exaggerated; yet, at the time of the struggle between Antony and Octavian, the Dacians had allied themselves with the former and had for a time added a new element of danger; *cf. Sat.* ii. 6. 53, *numquid de Dacis audisti? Aethiops* is here used poetically for *Aegyptii*, the subjects of Cleopatra. The fact that peoples like the Dacians and Aegyptians had furnished a real menace to Rome, is intended to suggest the lamentable condition into which the Roman state had fallen. **occupatam seditionibus**: the reference is to the strife between Antony and Octavian.

15. hic classe formidatus: the Aegyptian fleet comprised two hundred sail.

16. melior = *praestantior.*

17. culpae: *fecundus* takes the genitive after the analogy of *plenus.* **saecula**: *the times.*

18. genus = *progeniem.*

19. hoc fonte: *viz.* the decay of the home. **clades**: in the general sense of 'disaster.'

20. in patriam populumque fluxit: starting in the home, disaster has pervaded the entire country and nation.

21. motus Ionicos: Ionic dances were characterized by their wantonness.

22. matura: *prematurely; cf.* ii. 17. 6, *maturior.* **fingitur artibus**: *i.e.* trains herself in the arts of coquetry; *fingitur* is used as a middle; *artibus* is ablative.

23. iam nunc: *i.e.* while still young.

24. de tenero ungui: *with her whole soul;* a Latin translation of the Greek ἐξ ἁπαλῶν ὀνύχων; *cf.* the English 'to her finger-tips.'

25. mox: *viz.* when married. **iuniores adulteros**: *her young paramours; iuniores* hardly has any special comparative force.

26. inter mariti vina: the presence of women at the convivial gatherings of men was in itself a serious lapse from the practice of earlier generations. **eligit**: she does not choose an object of her affection, but surrenders herself to the first comer.

27. cui donet: not merely an indirect question, but also a deliberative subjunctive; in direct form, *cui donem?* **raptim**: *hurriedly.*

29. iussa: *at the bidding* of her paramour. **coram**: *i.e.* in the presence of all; to be joined with *iussa.* **non sine conscio marito**: *with her husband's full complicity.*

30. institor, navis magister: so Canidia, in *Epod.* 17. 20, is scornfully characterized as beloved of pedlers and sailors, *amata nautis multum et institoribus.*

32. dedecorum: *i.e.* disgraceful pleasures. **pretiosus**: *i.e.* paying liberally for the favors he receives.

Kiessling calls attention to the studied antitheses of the foregoing picture. The woman does not choose the objects of her favors (*eligit*), but comes at call (*iussa*) of men of the lowest class, pedlers and sailors; nor are her favors gifts (*donet*), but she sells them for a price (*emptor*); she does not act stealthily (*impermissa*), but with the full knowledge and collusion of her husband (*conscio marito*); not hurriedly (*raptim*), but rising deliberately for the purpose (*surgit*); not in the dark (*luminibus remotis*), but openly in the eyes of all (*coram*).

33. non his parentibus: the emphasis of the sentence rests upon these words, — *not such the parents of whom were born the men that dyed the sea with Punic blood.*

34. infecit . . . Punico: the reference is to the First Punic War, more particularly to Duilius's victory at Mylae, 260 B.C.

35. Pyrrhum: defeated by M'. Curius in 275 B.C. **cecīdit**: *overthrew;* here used as the causative of *cado.*

36. Antiochum, Hannibalem: the former, often called Antiochus the Great (*cf. ingentem*), was defeated at Magnesia in 190 B.C.; Hannibal was overthrown at Zama in 202 B.C.

37. rusticorum mascula militum proles: note the interlocked order (synchysis). **mascula**: as contrasted with the effeminacy of the later Romans.

38. Sabellis = *Sabinis;* the stern simplicity of the Sabines is often alluded to in Latin literature. **docta** = *assueta.*

40. recisos fustis: firewood.

41. ubi mutaret: subjunctive of iterative action; the indicative is the regular mood for denoting iterative action in Ciceronian prose; but the subjunctive begins to be found in the Augustan poets, and becomes common in Livy and post-Augustan writers.

42. mutaret umbras: *shifted the shadows;* strictly this might apply to any period of the day, but the reference is evidently to evening.

43. amicum: *welcome, sc. bobus.*

44. agens = *adducens.*

46. peior avis: compendiary comparison for *aetate avorum peior.*

47. nequiores: *sc. quam parentes.* **daturos** = *edituros.*

48. vitiosiorem: *sc. quam nos.* Four generations are aptly characterized in three successive lines.

ODE VII.

1. Quid fles Gygen: *why weepest thou for Gyges?* **Asterie**: the name (from ἀστήρ) suggests 'as radiant as the stars.' **candidi**: *i.e.* bringing fair weather; *cf.* i. 7. 15, *albus Notus.*

2. Favonii: the zephyrs are the harbingers of spring; *cf.* i. 4. 1, *vice veris et Favoni.*

3. Thyna = *Bithyna; cf.* i. 35. 7. **beatum**: *enriched, richly laden.*

4. fide: genitive; Julius Caesar, in his *de Analogia*, gave the preference to this form even in prose.

5. Notis actus ad Oricum: the stormy southeast winds have forced Gyges to abandon temporarily the voyage eastward and have led him to take refuge at Oricus, a harbor on the coast of Epirus.

6. insana Caprae sidera: the stormy weather brought by the rising of this constellation. The goat was a part of the same constellation as the kids (*haedi; cf.* iii. 1. 28); its evening rising occurred about October 1st. The time is therefore autumn.

9. atqui: *and yet, i.e.* despite Gyges's devotion to Asterie. **sollicitae nuntius hospitae**: *the messenger of his enamoured hostess.*

10. Chloen: the *hospita.* **tuis ignibus**: *thy lover,* lit. *thy flame; cf.* Ovid, *Amores*, iii. 9. 56, *dum tuus ignis eram.*

13. ut: *how.* **Proetum mulier perfida**, *etc.*: according to Homer (*Iliad*, vi. 155 f.), the *mulier perfida* was Antēa; according to later accounts, Sthenoboea. Proetus was her husband. Stheno-

boea had fallen in love with Bellerophon, who rejected her advances, whereupon she accused him to her husband of having made improper proposals to her. Proetus, unwilling to kill Bellerophon himself, despatched him to Iobates, king of Lycia, with a letter requesting the latter to put him to death. Iobates thought to comply by sending Bellerophon to fight the dreaded Chimaera.

14. nimis casto: *i.e.* too upright for his own safety.

16. maturare: *i.e.* bring swiftly; the infinitive with *impello* is a poetic usage.

17. paene datum Pelea, *etc.*: Hippolyte, wife of the Thessalian king Acastus, had fallen in love with Peleus. When her advances had been rejected, she brought accusations of improper conduct against Peleus, and endeavored, though without success, to compass his destruction.

20. historias movet: *suggests tales.*

21. scopulis surdior: *i.e.* more deaf to her entreaties than the cliffs to the sound of the waves. **Icari**: *Icaros*, an islet near Samos; it was ordinarily known as Icaria.

25. quamvis conspicitur, denatat: riding and swimming are often alluded to as important athletic accomplishments, *e.g.* i. 8. 6, 8; iii. 12. 10 f.; for *quamvis* with the indicative, *cf.* i. 28 (1). 13, *quamvis concesserat*, and see Introd. § 41. *a.*

26. aeque: with *sciens.* **gramine Martio**: *on the grass of the Campus Martius.*

28. Tusco alveo: *i.e.* the Tiber's channel. The Tiber is often called 'the Tuscan stream'; *cf.* i. 20. 5, *paterni fluminis ripae.* The ablative is one of 'the way by which.'

29. neque: *neque*, *nec*, instead of *neve*, are often used in the poets with the imperative and with the jussive and optative subjunctives; *cf.* ii. 7. 19, *nec parce*; *Epod.* 10. 9, *nec sidus amicum apparcat.*

30. sub cantu: *at* (*the sound of*) *the music*; *cantus* may be the music either of voice or of instrument; *cf. tibia canere.* **querulae**: *i.e.* voicing the lover's plaint.

31. vocanti: with adverbative force, — *though he call thee cruel*; the dative depends on *difficilis*; *cf.* iii. 10. 11, *Penelopen difficilem procis.*

32. difficilis: *unyielding.*

ODE VIII.

1. Martiis caelebs, *etc.*: the first of March was the Matronalia, or Feast of Matrons, on which married women brought sacrifice to Juno, and their husbands offered prayers for a happy continuance of their wedlock. Hence, Maecenas might naturally wonder why the bachelor Horace should be making festival on that day.

2. velint: *mean.*

3. carbo: on which to burn incense.

4. caespite vivo: *vivus* for *virens* ('green'), as in i. 19. 13; the fresh turf serves as altar.

5. docte sermones utriusque linguae: lit. *taught the lore*, *i.e.* learned in the lore of both tongues (Latin and Greek), familiar with the traditions and traditional observances of both peoples.

6. voveram: *i.e.* prior to these preparations; hence the pluperfect. **album caprum**: white offerings were sacrificed to the gods of the upper world, black ones to those of the world below.

7. Libero: Horace here by implication attributes his preservation to Bacchus, the patron god of poets; in ii. 17. 28, with a poet's license, he attributes it to Faunus. **funeratus**: elsewhere the word regularly means 'buried,' 'interred.'

8. arboris ictu: see ii. 13.

10. corticem adstrictum pice: the mouth of the wine jar was closed with a cork stopper and was sealed with pitch; *cortex*, lit. 'bark,' is here used *par excellence* for the bark of the Spanish oak (*suber*), from which cork was, and still is, prepared. **demovebit**: *de-* here, as often, means from the place where anything properly belongs.

11. fumum bibere institutae: wine jars were regularly set in an upper room, where they were exposed to the smoke from the fireplace below. The smoke was thought to favor an early 'aging' of the wine.

12. consule Tullo: there were two consuls of this name, to either of whom Horace may be here referring. The elder was consul in 66 B.C., the younger in 33. Probably the latter is meant, as in that year Horace received the gift of the Sabine farm from Maecenas. By this interpretation, the poet is made to pay a graceful compliment to Maecenas. His first Sabine vintage is to be reserved for an appropriate annual commemoration of the day.

13. sume: of course at Horace's house. **amici sospitis**: *i.e.*

in commemoration of your friend's preservation; lit. *of your friend safe.*

14. centum: hospitable exaggeration. The cyathus was one-twelfth of a pint.

15. perfer = *patere.* **in lucem**: *till daybreak.* **procul omnis esto**, *etc.*: not a command to Maecenas, but rather an assurance that there shall be no noisy guests, as often at convivial meetings.

17. mitte: *leave.* **civilis super urbe curas**: the expression is somewhat redundant, meaning only 'cares of state'; *super*, in the sense of *de*, is poetic; after Horace it appears also in prose.

18. Daci Cotisonis: Cotiso, a Dacian leader, had been in league with Antony (see note in iii. 6. 13). Crassus defeated him overwhelmingly in 29 B.C., just before the time of this ode.

19. Medus: for *Parthus*, as often. **sibi**: with *luctuosis.*

20. dissidet armis: *i.e.* is engaged in armed dissensions. The reference is to the strife between Tiridates and Phraates for the Parthian throne, lasting from 31 to 27 B.C.

21. servit: used absolutely, — *is our subject.*

22. Cantaber: the Cantabrians were defeated early in 29 B.C. by Statilius Taurus. They were not, however, completely subdued till 19 B.C.

23. Scythae: the Geloni, a Scythian tribe, were subdued in the year 29 B.C.; *cf.* ii. 9. 23. **laxo**: *unstrung.*

24. campis: the steppes of southwestern Russia.

25. neclegens: agreeing with the subject of *parce*, and so sharing the imperative force; hence equivalent to *neclegens esto*, 'be free from care'; *neclegens* here = *securus*; for the spelling *nec-*, *cf.* i. 28 (2). 10. **nequa populus laboret**: *lest the people suffer in any way*; the clause depends upon *cavere.*

26. parce cavere: a choicer form of expression in place of the ordinary *noli cavere*; *cf.* i. 9. 13, *fuge quaerere.* **privatus**: like *neclegens* (above, line 25), *privatus* shares the imperative force of *parce*, *i.e.* 'be for the nonce a private citizen.'

ODE IX.

1. Donec: in this sense of 'while,' 'as long as,' *donec* does not appear until the Augustan era; so also i. 9. 17.

2. quisquam: here used adjectively in the sense of *ullus.* **potior**: *i.e.* 'more favored rival.'

3. cervici: for *cervicibus;* in best prose the word is regularly a *plurale tantum.* **dabat** = *circumdabat.*

4. Persarum rege: proverbial for great wealth and power; *cf.* ii. 12. 21, *dives Achaemenes.*

5. alia: with *arsisti*, 'to be inflamed with passion for'; *cf.* ii. 4.7, *arsit Atrides virgine rapta.* Similarly, *tepere* takes the ablative in i. 4. 19.

6. erat Lydia = *eram ego.* **post Chloen**: *i.e.* in less esteem than Chloe.

7. multi nominis: genitive of quality, here appended directly to a proper name, at variance with ordinary usage, in which some such word as *mulier* would have been added. **Lydia**: in opposition with the subject of *vigui.*

8. Ilia: the bride of Mars and mother of Romulus and Remus.

9. me: note the emphasis.

10. modos = *carmina.* **citharae**: *sciens* takes the genitive after the analogy of *peritus* and similar adjectives; so also i. 15. 24, *sciens pugnae.*

12. animae: *i.e.* the light of my life, my love. **superstiti**: proleptic, — *and suffer her to live.*

13. me: as in line 9.

14. Thurini: of Thurii in southern Italy.

15. patiar mori: the construction of the simple infinitive with *patior* is poetic. In this use *patior* often has the force, not of 'endure,' but of 'be right willing'; *cf.* i. 2. 43 (*patiens vocari Caesaris ultor*), and note.

17 f. redit. cogit, *etc.*: in poetry the present indicative is often used instead of the future to give greater vividness.

22. levior cortice: *i.e.* fickle. **cortice**: *cork;* see note on iii. 8. 10. **improbo**: *tempestuous.*

24. vivere amem: for this poetic use of the infinitive, *cf.* i. 2. 50, *hic ames dici pater atque princeps.*

A special feature of the exquisite art that characterizes this ode is seen in the way Lydia outbids her lover in her successive responses. Thus she caps *gratus eram* in 1, with *arsisti*, 'madly infatuated,' in 6; so in 13, *torret* is much stronger than *regit* in 9; the lover speaks of Thracian Chloe in 9, only to be met with an imposing *Thurini Calais filius Ornyti* in 14; while the *non metuam mori* of 11 is answered by the *bis patiar mori* of 15, in which the special force of *patiar* must be borne in mind.

ODE X.

1. Tanain: The Don, in Scythia. The word follows the Greek declension. **si biberes**: the condition is, of course, unreal, *i.e.* if thou wert a Scythian woman instead of a Roman. Drinking the waters of a stream is a common poetic periphrasis for dwelling on its bank; *cf.* ii. 20. 20, *Rhodani potor.*

2. saevo nupta viro: *wedded to some strict husband;* for the high standards of domestic virtue among these northern nomads, *cf.* iii. 24. 19 f. **asperas**: *cruel;* the doors are personified.

3. porrectum: the suppliant is conceived as lying at full length before the threshold. **obicere**: the infinitive depends upon *plorares*, a stronger *nolles*, — a bold poetic use. **incolis Aquilonibus**: *i.e.* your native blasts; Scythia is conceived as the home of the north wind.

5. ianua: as verb supply in thought from *remugiat* some such word as *crepet.* **quo (nemus)**: *sc. strepitu.*

6. inter tecta: the trees are planted in the inner courtyard of the house. **satum**: for *consitum.*

7. ventis: ablative of cause. **ut**: *how.*

8. puro numine: '*in cloudless majesty*' (Smith). **Iuppiter**: as god of the sky.

9. pone: for *depone*, as often both in prose and poetry; *cf.* i. 3. 40, *ponere fulmina.*

10. ne currente retro funis eat rota: lit. *lest the rope run back as the wheel revolves, i.e.* lest thou be suddenly checked in thy present course. The figure is evidently drawn from some familiar mechanical operation, in which a rope runs over a pulley; control is lost, and the rope moves swiftly back in the wrong direction; *retro* is best taken with *eat* only; *currente rota* is ablative absolute.

11. non te Penelopen, *etc.*: the negative extends not merely to the words *te Penelopen*, but also to *Tyrrhenus genuit parens, i.e.* 'thou art no Penelope, nor did a Tuscan father beget thee.' Penelope is often cited as a type of wifely constancy; *Tyrrhenus* is equivalent to *clarus*, the Tuscans being noted for their wealth and luxury; *Penelopen* is a predicate accusative. **difficilem procis**: for *difficilis*, 'unyielding,' with the dative, *cf.* iii. 7. 31, *vocanti difficilis.*

13. quamvis curvat: for *quamvis* with the indicative, *cf.* i. 28. (1) 13; Introd. § 41. *a.*

14. tinctus viola: the reference is to the yellow, not the purple, violet.

15. nec vir Pieria paelice saucius: *nor the fact that thy husband is smitten with love for a Thessalian paramour;* he tries to influence Lyce by urging her husband's infidelity. *Pieria*, lit. *Pierian* (Mt. Pieros in Thessaly), is here used for *Thessala.*

16. curvat: lit. *bends thee, i.e.* to pity.

19. hoc latus: *hoc = meum; latus = corpus*, as in ii. 7. 18; the lover is pictured as lying at Lyce's threshhold. **aquae caelestis**: *the rain;* this reference to the rain is inconsistent with *puro numine*, line 8. Possibly the lover does not mean that it is raining now, but that he has often endured the rain before, while vainly waiting for admission.

ODE XI.

1. nam: introducing the reason for the invocation. **te docilis magistro**: equivalent to *a te magistro doctus; te magistro* is ablative absolute; the emphasis rests on *te.*

2. movit Amphion lapides: the walls of Thebes are said to have risen to the music of Amphion's lyre. **canendo**: of a musical instrument, as often.

3. testudo: Mercury was fabled to have attached strings to a tortoise-shell, thus inventing the lyre; *cf.* i. 10. 6, *curvae lyrae parentem.* **resonare**: for the infinitive, *cf.* i. 10. 7, *callidus condere*, and see Introd. § 41. *c.*

4. nervis: ablative.

5. nec olim: *i.e.* before the chords were strung to the shell by Mercury. **loquax**: here equivalent to *canora*, 'tuneful.' **grata**: to gods or men.

6. templis: the music of the lyre was a frequent accompaniment of religious ritual.

7. quibus adplicet, *etc.: to which Lyde shall lend her ears;* a 'jussive characterizing clause'; its jussive nature is seen in the fact that it is equivalent to an independent 'and let Lyde lend'; its characterizing force is seen in the fact that the clause as a whole is an adjective modifier of *modos.* This 'jussive characterizing clause' is not to be confounded with the 'clause of characteristic,' which is another variety of characterizing clause, being developed from the potential. **obstinatas**: *i.e.* stubborn as yet.

10. exsultim: found only here.

11. adhuc protervo cruda marito: *not ready as yet for an eager mate.*

13. tu: *sc. lyra.* **tigris, silvas ducere**, *etc.: viz.* in the hands of Orpheus; *cf.* i. 12. 7. **comites**: in predicate relation to both *tigris* and *silvas;* for the position of *-que*, *cf.* i. 30. 6, *Gratiae properentque Nymphae*, for *Gratiae Nymphaeque properent;* so often in the poets.

15. cessit ianitor: Cerberus permitted Orpheus to bring back Eurydice to the upper world. **tibi blandienti**: *i.e.* to thy persuasive strains.

17. furiale: *i.e.* his head is conceived as twined about with serpents, like those of the Furies.

19. mānet: from *mano.*

20. ore trilingui: the description is inaccurate, as in ii. 19. 31; Cerberus was conceived as having three heads, not one head and three tongues.

21. Ixīon: Ixīon, king of the Lapithae, attempted to ravish Juno, and was punished in Tartarus by being fastened to a revolving wheel. **Tityos**: for his crime and punishment, see note on ii. 14. 8. **voltu risit invito**: *smiled through their anguish;* for the singular verb with compound subject, see Introd. § 39.

22. urna: for *urnae* (each maiden had one), the vessels of the Danaids, into which they were condemned perpetually to pour water.

23. puellas = *filias.*

25 f. The reference to the Danaids serves as an excuse for the following digression. **audiat**: *i.e.* let her hear and take timely warning. **notas**: this limits *scelus* as well as *poenas; cf.* i. 31. 6, *non aurum aut ebur Indicum.*

26. virginum: the Danaids. **inane lymphae**: *empty of water; inane* takes the case of its opposite *plenus*, — a poetic construction; Introd. § 37. *a.*

27. fundo: ablative of the 'way by which.' **pereuntis**: here in the literal sense of 'going through,' 'flowing through.'

28. seraque fata quae manent: *i.e.* though postponed, they are sure. **sub Orco.** Orcus is here the person, not the place.

30. impiae, impiae: note the emphatic repetition. **quid potuere maius**: *what greater crime could they* (*conceive*)!

31. sponsos: the fifty sons of Aegyptus, to whom the fifty Danaids were wedded. **potuere**: *they had the heart.* **duro ferro**: *with the ruthless steel.*

33. una: *one only, viz.* Hypermnestra. **face nuptiali**: by metonymy for *nuptiis;* torches were carried in the bridal procession.

34. periurum: Danaus had pretended to offer his daughters in good faith to the sons of Aegyptus.

35. splendide mendax: a striking oxymoron. **virgo**: in apposition with *una*.

37. iuveni marito: *cf.* i. 1. 1, *atavis regibus*.

38. longus somnus: *sc. mortis*. **unde non times**: *i.e.* from my father or sisters; as antecedent of *unde* we may supply in thought *ab eis*.

40. falle: *elude, escape*.

42. lacerant: Hypermnestra conceives the murders to be now in progress.

45. me: emphatic, — 'as for me (I care not what befalls); let my father,' *etc.*

47. vel: intensive, — *even*. **Numidarum agros**: the country of savage beasts and poisonous serpents.

48. classe: *by ship, by sea;* we expect *nave*.

49. pedes quo te rapiunt et aurae: *i.e.* by land and sea.

51. nostri memorem: *commemorative of me*. **sepulcro**: probably a cenotaph.

52. querellam: *i.e.* an epitaph.

ODE XII.

1. Miserarum: strong emphasis rests upon this word, — 'hapless the maids who may not . . . or (if they do) must live half dead with terror' (*exanimari*), *etc.* **dare ludum** = *indulgere; cf.* the English 'give play.'

2. lavere = *eluere*, 'drown.'

3. patruae: for the traditionally cruel uncle, *cf. Sat.* ii. 3. 88, *ne sis patruus mihi*.

4. tibi: Neobule addresses herself. **Cythereae puer ales**: Cupid. **telas**: poetic plural.

5. operosae Minervae: Minerva was the goddess of weaving, spinning, *etc.;* the epithet *operosus* is transferred from the craftswomen to Minerva herself.

6. Liparaei: *from Lipara*, an island north of Sicily.

7. simul = *simul ac*, as often in the poets. **lavit**: as subject understand *Hebrus*. For swimming and riding as typical forms of exercise among Roman youth, *cf.* iii. 7. 25 f.

8. Bellerophonte: the rider of Pegasus; note the *-ē*; Horace fol-

lows the first declension. The nominative *Bellerophon*, in fact, is unknown in Latin poetry.

9. segni: with *pugno* as well as with *pedè*.

10. agitato: *sc. a canibus.*

11. grege: *sc. cervorum.* **iaculari**: for the infinitive with *catus*, see Introd. § 41. *c.* and *cf.* iii. 11. 3, *resonare callida.*

12. excipere: *sc. venabulo;* the infinitive as in 11; *cf.* i. 15. 18, *celerem sequi.*

ODE XIII.

1. Bandusiae: probably some fountain near Venusia, Horace's birthplace. A Greek town, Πανδοσιά, was not far distant. The genitive is apparently appositional; *cf.* ii. 6. 10, *Galaesi flumen.* **splendidior vitro**: *splendidus* means 'shining,' not 'transparent'; Horace therefore is probably thinking of the iridescent Etruscan glass.

2. non sine = *cum.* **floribus**: at the festival of the Fontanalia it was customary to deck the springs with garlands.

3. haedo: *i.e.* the sacrifice of a kid.

4. cui: dative of reference, — *whose brow just budding, etc.*

5. proelia: *viz.* with his rivals. **destinat**: *foretoken.*

6. tibi: ethical dative.

8. suboles gregis: the *haedus* of line 3.

9. hora: *season.*

10. nescit = *non potest.* **frigus**: the cool shade of the trees about the spring.

13. nobilium fontium: predicate 'genitive of the whole.' **tu quoque**: *i.e.* Bandusia shall rank with Arethūsa and Hippocrēne.

14. me dicente: ablative absolute with causal force; *dico* here, as often, means 'to sing,' 'to celebrate.'

15. Note the fine suiting of sound to sense in the repetition of *l* in *loquaces, lymphae, desiliunt.*

ODE XIV.

1. Herculis ritu: *i.e.* just as Hercules had undergone toil and danger in the performance of his labors, one of which, the securing of Geryon's cattle, had taken him to Spain, the scene of Augustus's recent exploits. **modo**: *i.e.* in the recent past. Augustus had gone to Spain in 27 B.C. (nearly three years before the time of this ode) to direct in person the military operations against certain Spanish tribes.

2. morte venalem: Augustus had actually been ill in Spain, and even a rumor of his death had reached the city. **laurum** = *victoriam.*

3. Caesar: Augustus.

4. victor: he had not permanently subjugated the Spanish peninsula; this was not effected until 19 B.C.

5. unico: lit. *unique, unexampled,* and so, *peerless.* **mulier**: here for *uxor, viz.* Livia.

6. iustis divis: the justice of the gods is seen in their vouchsafing Augustus's safe return.

7. soror: Octavia. **decorae**: here for *decoratae.*

8. supplice vitta: fillets were bound about the heads of persons engaging in any formal religious ceremonial. The present ceremonial is one of thanksgiving; hence, *with the fillet of thanksgiving.*

9. nuper: *viz.* by the successes of the Spanish campaign.

10. sospitum = *conservatorum.*

11. maleominatis parcite verbis. *refrain from ill-omened words; cf.* iii. 1. 2, *favete linguis.*

13. hic dies: the day of Augustus's return. **vere**: with *festus.*

14. tumultum: used especially of civil disturbances.

15. mori: the infinitive with *metuam* in this sense is unusual; the regular construction would have been *ne moriar;* such expressions as iii. 11. 10, *metuit tangi,* are not like the present passage; in them, *metuo* is a stronger *nolo.* **tenente Caesare**: for the sentiment, *cf.* iv. 15. 17, *custode rerum Caesare non furor civilis exiget otium.*

18. Marsi duelli: the Social War of 91–89 B.C. For the form *duelli* (= *belli*), *cf.* iii. 5. 38.

19. Spartacum: leader of the slave insurrection of 73–71 B.C. His followers naturally plundered whatever they could lay hands upon. **siqua**: *if anywhere.* **vagantem**: Spartacus's roving bands laid waste large parts of Italy.

20. fallere: *escape.* **testa** = *cadus.*

21. argutae Neaerae: *clear-voiced Neaera.* **properet**: substantive clause developed from the jussive, used as object of *dic; ut* is absent, as frequently in clauses of this type.

22. murreum: probably *chestnut.*

23. ianitorem: *viz.* of Neaera's house.

24. abito: *i.e.* do not wait.

25. animos: *my high spirit;* poetic plural.

26. litium et rixae cupidos: *i.e.* formerly and naturally. **In**

Epp. i. 20. 25, Horace speaks of himself as naturally hot tempered, — *irasci celerem.*

27. non ego hoc ferrem: the imperfect for the pluperfect, *tulissem.*

28. consule Planco: Munatius Plancus (see i. 7) was consul in 42 B.C., the year of Philippi, when Horace was fighting with Brutus against Octavian; Introd. § 3. In admitting his hot-headedness at that period, Horace probably designs indirectly to confess his error in opposing Octavian.

ODE XV.

1. pauperis Ibyci: the poverty of the husband suggests that her help is needed at home.

2. nequitiae = *libidini.* **fige**: stronger than *pone;* it implies fixing the end irrevocably.

3. famosis: *disreputable.* **laboribus**: *i.e.* arts of coquetry; the word suggests that the woman's conduct involves an effort, and is not spontaneous.

4. maturo: *i.e.* death would not be premature; the creature is *old* enough already. **propior**: not really comparative; merely an intensive positive.

5. inter . . . virgines: for the separation, *cf.* iii. 27. 51, *inter errem leones.*

6. nebulam spargere: *i.e.* by thy presence.

7. siquid: *sc. decet.* **Pholoën**: daughter of Chloris.

8. rectius: *more fittingly.*

10. pulso tympano: the beating of tambourines was a regular accompaniment of the orgiastic worship of Bacchus.

11. cogit: *i.e.* with Pholoë the passion is real; her feelings force her to engage in these mad frolics; with her mother such conduct is a mere affectation.

12. similem capreae: for *ut capream; cf.* i. 23. 1.

13. lanae: *i.e.* wool working, — spinning, weaving, and the like. **nobilem Luceriam**: Luceria was an Apulian town famous for the superior fleeces of its sheep.

16. vetulam: in apposition with *te*, and giving the reason why wine and roses no longer befit Chloris. The separation of the word from *te* and its reservation till the final line of the stanza produce a climax.

ODE XVI.

1. Danaën: an oracle had declared to Acrisius that his daughter would bear a son who should kill his grandfather. To prevent the fulfilment of this prophecy, Acrisius immured Danaë in a brazen tower.

2. robustae: *of oak* (*robur*).

3. tristes: *strict.* **munierant**: more vivid than *muniissent; cf.* ii. 17. 28, *sustulerat nisi levasset*, with note.

4. adulteris: *adventurers.*

7. risissent: *i.e.* scorned, and so thwarted, his precautions; "Love laughs at locksmiths." **fore**: depending upon the idea of thinking or knowing implied in the context, — *for they* (*Venus and Jupiter*) *knew.*

8. converso in pretium: according to the myth, Jupiter visited Danaë in a shower of gold. Horace's use of *pretium* suggests that he interpreted the shower of gold as pointing to the bribery of Danaë's guards. **deo**: dative.

9. aurum: *converso in pretium*, in line 8, naturally suggests some general reflections upon the power of gold. **satellites**: probably *courtiers.*

10. perrumpere: for the poetic use of the infinitive with *amo*, *cf.* ii. 3. 10, *pinus albaque populus umbram consociare amant.* **saxa**: the walls of fortresses; *cf.* the story of Tarpeia.

11. auguris Argivi domus: the *augur Argivus* is Amphiarāus; under promise of a golden necklace, his wife Eriphȳle was persuaded by Polynīces to induce her husband to share in the expedition of the Seven against Thebes, where in the midst of the fighting he was swallowed up in a chasm of the earth that suddenly opened. As a punishment for Eriphyle's cupidity, her son Alcmaeon slew his mother, for which deed he was driven mad by the Furies. The whole household (*domus*) of Amphiaraus, therefore, was ruined by Eriphyle's covetousness (*ob lucrum*); *demersa*, though made by Horace to apply to the entire *domus*, seems suggested primarily by the special fate of Amphiaraus himself; for *domus* in the sense of 'household,' 'family,' *cf.* i. 6. 8, *saevam Pelopis domum.*

13. diffidit urbium portas vir Macedo: the allusion is to Philip of Macedon; among the cities that yielded to his bribery were Olynthus, Potidaea, Amphipolis. Philip was wont to say that any fortress could be taken into which an ass laden with gold could be led. (Cic *ad Att.* i. 16. 12); *vir Macedo* is meant to convey contempt.

14. aemulos reges: *e.g.* Pausanias, Arrhybas.

15. muneribus; **munera**: note the emphasis of the asyndetic repetition of the same word; under *muneribus* we must understand bribes paid to the generals of Philip's rivals. **navium duces**: *admirals.*

16. saevos = *timendos*: the word is in adversative relation to *munera inlaqueant*, — despite the terror they inspire, they succumb to gold.

17. crescentem: in strongly adversative relation to *sequitur*, — 'your hoard may grow; yet care follows and constant greed for more.'

18. maiorum: neuter, in the sense of *maiorum opum*. **iure perhorrui**: explicative asyndeton, — *and so I have with reason shrunk from, etc.*

19. conspicuom: in predicate relation to *verticem*, and with proleptic force. **tollere**: for the poetic use of the infinitive with *perhorrui*, *cf.* ii. 2. 7, *pinna metuente solvi*, and see Introd. § 41 *e*.

20. Maecenas, equitum decus: Horace seems to refer to Maecenas's steadfast preference for remaining in the equestrian order, instead of aspiring to senatorial honors; the poet also intimates that his own restraint receives sanction from Maecenas's modesty.

21. For the sentiment, *cf.* ii. 2. 9, *latius regnes avidum domando spiritum quam si Libyam remotis Gadibus iungas.*

22. plura: the correlative *tanto* is lacking, but is easily supplied in thought. **feret** = *accipiet.*

23. castra, transfuga, partis: all military terms.

24. partis: *the party, the side.* **gestio**: a strong word, — *am eager, am anxious.*

25. contemptae rei: *i.e.* of the wealth that I scorn.

26. quidquid arāt Apulus: *i.e.* the produce of all the broad acres of Apulia; for the archaic reminiscence in *arāt*, *cf.* ii. 6. 14, *ridēt.*

28. inops: *needy*, as I should really be in such case.

29. purae rivos aquae: the Digentia, which flowed through Horace's Sabine farm.

31. fulgentem imperio, *etc.*: lit. (*my brook and woods and trusty patch of ground*) *escape him shining with* (= endowed with) *the imperium over fertile Africa as being happier* (bringing more joy) *than his allotment; i.e.* the governor of rich Africa fails to see that my humble possessions bring more joy than his allotment. *Africae* limits

imperio, but is to be understood also with *sorte*; *imperio* is to be taken in its technical sense of the *imperium*, with which the provincial governors (proconsuls, practors) were formally invested; *sorte* is also used in its technical meaning, — not 'lot' in general, but the regular assignment by lot of the provincial administrations; *beatior* stands in predicate relation to the subjects of *fallit*; *fallit* in this sense is a Grecism corresponding to a λανθάνει ὀλβιωτέρα οὖσα. The Latin necessarily dispenses with the present participle of *esse*. For the singular verb with compound subject, see Introd. § 39.

33. Calabrae apes: for the high repute of the Calabrian honey, *cf.* ii. 6. 14.

34. Laestrygonia amphora: the reference is to Formian wine (for which see note on i. 20. 11). Formiae was identified with the Homeric Laestrygonia. **Bacchus** = *vinum*.

35. languescit = *mitescit*, 'is mellowing,' *i.e.* in the store-room (*apotheca*). **pinguia**: *thick, heavy*. **Gallicis pascuis**: *i.e.* in the pastures of cisalpine Gaul, particularly along the Po.

38. tu: Maecenas.

39. contracto porrigam: *i.e.* I *lengthen* my purse by *shortening* my desires. The antithesis between *contracto* and *porrigam* is artistically heightened by putting one word at the beginning, the other at the end, of the clause; a similar antithesis is found in the English: "The nation that shortens its sword lengthens its boundaries."

41. Mygdoniis campis: *i.e.* Phrygia; see ii. 12. 22; *campis* is probably ablative of association with *continuem*, lit. 'make continuous with'. Introd. § 38. *a*; B. *App.* § 337. **regnum Alyattei**: Lydia; Alyattes was the father of Croesus. For the form of the genitive, *cf.* i. 6. 7, *Ulixei*; *Epod.* 17. 14, *Achillei*. **multa petentibus desunt multa**: note the rhetorical effect of the chiasmus. The clause as a whole stands in adversative relation to what precedes, — *yet they who seek much, etc.*

43. bene est: *sc. illi*.

44. quod satis est: *i.e.* just enough and nothing more; *cf.* iii. 1. 25, *desiderantem quod satis est*.

ODE XVII.

1. Aeli: Aelius Lamia; see i. 26. **vetusto nobilis ab Lamo**: *illustrious scion of ancient Lamus*; this is a mock compliment, for Lamus was the cannibal king of the Laestrygonians. The Romans

of Horace's day were fond of referring their ancestry to the famous worthies of the heroic age; thus Virg. *Aen.* v. 117 f. derives the Memmii from Mnestheus, the Sergii from Sergestus. Horace humorously satirizes this tendency, at the expense of his friend.

2. priores: *i.e.* the original, the early Lamiae. **hinc**: *viz. ab Lamo.*

4. per memores fastos: *i.e.* through all recorded history; note the gentle banter of this grandiloquence; the *fasti* are here personified, and characterized as themselves endowed with memory.

5. auctore ab illo: *from him as founder (of your house)*; for this meaning of *auctor*, *cf.* i. 2. 36.

7. princeps = *primus.* **innantem Maricae litoribus Lirim**: lit. *the Liris flooding Marica's shores, i.e.* the shores along the mouth of the Liris, near Minturnae. Marica was a nymph, the consort of Faunus, and mother of Latinus, according to Virgil, *Aen.* vii. 47. She had a sacred grove near the mouth of the Liris, which is characterized as *innatans*, because at its mouth it spread out over wide marshes. For the Liris, see note on i. 31. 7.

9. late: *tyrannus* is virtually equivalent to *regens;* hence the adverbial modifier; *cf.* Virg. *Aen.* i. 21, *populum late regem.* **nemus**: *i.e.* the ground beneath the trees.

11. demissa ab Euro: *cf. Epodes*, 16. 54.

12. aquae: *of rain.*

13. annosa: the longevity of the crow was proverbial; Hesiod put its age at nine generations of men. **dum potes**: *i.e.* before the storm.

14. Genium: the presiding divinity of each man, conceived of as born and dying with him.

15. curabis: with imperative force. **bimenstri**: the young pigs were withdrawn from the mother at two months, and were then suitable for sacrificial purposes.

16. operum: *from their tasks;* for this use of the genitive (a Grecism), *cf.* ii. 13. 38, *laborum decipitur;* ii. 9. 17, *desine querellarum.*

ODE XVIII.

1. Faune: the god of shepherds and farmers. **Nympharum amator**: Faunus, originally an indigenous Italic divinity, ultimately took on in the popular mind many of the attributes of the Greek Pan: thus he is here conceived as seeking the company of the nymphs, who

take to flight to escape his advances. **fugientum**: for this poetic form of the genitive plural, *cf.* iii. 27. 10, *imminentum*.

2. meos finis et rura: *i.e.* the Sabine farm.

3. lenis incedas abeasque aequos: the emphasis rests not upon the verbs, but upon the adjectives, *i.e.* 'be propitious at thy coming and thy going!' Note the chiasmus **parvis alumnis**: *i.e.* the young of the flocks. *Alumnis* depends only upon *aequos*.

5. pleno anno: *i.e.* at the year's end, *viz.* at the Faunalia, on December 5th (*Nonae Decembres*, line 10); *pleno* is here used in the sense of *exacto*; the construction is the ablative absolute. **cadit**: *i.e.* as a sacrifice.

6. larga nec = *nec larga*. **Veneris sodali**: in apposition with *craterae*; wine and love are natural companions.

7. vetus ara fumat: asyndeton; *vetus* suggests that Faunus's worship has long been maintained on the estate.

9. herboso campo: in central Italy the grass is still green in December.

10. nonae Decembres: the Lupercalia, the regular annual festival in honor of Faunus, fell on February 13th. The festival to which Horace here alludes is not elsewhere mentioned; possibly it was a purely local celebration.

11. festus: *i.e.* in holiday garb and holiday spirits.

12. pagus: *i.e.* the population of the district, Mandēla by name.

13. audaces: the emphasis of the sentence rests upon this word, — 'the lambs have no fear when the wolf roams among them.' Faunus was identical with Lupercus, 'the wolf-repeller'; hence his presence gives courage to the flocks.

14. spargit agrestis frondes: *its woodland foliage*; in Italy the deciduous trees lose their leaves in December. **tibi**: *for thee, in thy honor*.

15. invisam: since it is the occasion of his toil. **pepulisse**: for the perfect infinitive with *gaudet*, *cf.* i. 34. 16, *posuisse gaudet*.

16. ter: *i.e.* in triple time.

ODE XIX.

1. Quantum distet . . . narras: *i.e.* you indulge in learned antiquarian discussion: *quantum distet* means 'how far distant (in time)'; *narro* is used here, as often, of long and tedious description. **Inacho**: the earliest king of Argos.

2. Codrus: the last king of Athens. An oracle had declared that the Dorians should be successful in their invasion of Attica, if the life of the Attic king were spared. Codrus thereupon determined to sacrifice his life for his country. Entering the Dorian camp in disguise, he engaged in a brawl with some soldiers and was thus killed. **timidus mori**: for the infinitive, *cf.* i. 1. 18, *indocilis pati;* Introd. § 41. *c.*

3. genus Aeaci: the line of Peleus, Achilles, Neoptolemus on one side, of Telamon and Ajax on the other.

4. sacro Ilio: Homer's Ἴλιος ἱρή.

5. Chium cadum: *i.e. cadum vini Chii.*

6. mercemur, temperet, caream: the subjunctives are not only indirect questions, but are also dependent deliberatives. **aquam temperet**: *i.e.* temper its coldness, and so warm it for brewing some cheering beverage, such as the *calda*, a kind of punch.

7. quo praebente domum: *i.e.* at whose house? **quota**: *sc. hora, — at what hour?*

8. Paelignis frigoribus: the district of the Paeligni lay among the highlands of the Apennines, and so was noticeably colder than most other portions of Italy; hence *Paelignum frigora* is proverbial for severe cold. Note the poetical plural in *frigoribus.*

9. da lunae novae, noctis mediae, Murenae: *i.e.* a health to the day (the first of the month), to the hour (midnight), and to our host (Murena). The poet in fancy conceives the revel as already begun. The genitives depend upon some such word as *cyathos*, to be supplied in thought; *cf.* iii. 8. 13, *sume, Maecenas, cyathos amici sospitis centum.*

10. puer: the attendant slave. **auguris Murenae**: apparently, the gathering is to celebrate Murena's recent election to the augurship. Concerning Murena, see note on ii. 10. 1.

11. tribus aut novem cyathis commodis: *with three or nine cyathi, as may be fitting; commodis* has adverbial force, and is explained by what follows. The *cyathus* was one-twelfth of the *sextarius* (a pint). Hence the three *cyathi* of wine are to be conceived as mixed with nine *cyathi* of water to make up the *poculum;* while similarly the nine *cyathi* of wine are mixed with three of water.

14. ternos ter: *i.e.* the nine Muses call for nine *cyathi.* **attonitus**: *rapt, inspired.*

15. vates: *poet.* **tris supra**: by anastrophe for *supra tris;*

the three Graces forbid their votaries to exceed three *cyathi*. **prohibet**: here in the less usual sense of 'forbid.'

17. iuncta sororibus: the Graces are regularly represented as inseparable; see note on iii. 21. 22. The ablative is one of association; Introd. § 38. *a;* B. *L. L.* § 337.

18. insanire: *to join mad revel.* **Berecyntiae tibiae**: *i.e.* such flutes as were used in the wildly orgiastic worship of Cybele, as celebrated on Mt. Berecyntus in Phrygia.

19. cessant: here, not *cease*, but *wait.*

20. tacitā: grammatically in agreement with *lyra*, but to be understood in thought also with *fistula.*

21. parcentis dexteras: *i.e.* hands slow to perform the various hospitable duties of the occasion.

22. audiat invidus, *etc.*: *i.e.* let the din be so mad and loud that Lycus shall hear and envy.

24. vicina: apparently either a young wife or some maiden whom Lycus courts. **non habilis**: *not suited;* she is young, and Lycus old.

26. puro vespero: lit. *the cloudless evening-star*, *i.e.* the evening-star in cloudless skies; *cf.* iii. 10. 8, *puro numine.*

27. tempestiva Rhode: *ripe Rosa.* Here we have the climax of the ode: Rosa is far better than archaeology (*cf.* line 1 f.).

28. lentus: *i.e. slow, consuming.*

ODE XX.

1. Non vides: *non*, for *nonne*, indicates a higher degree of emotion. **moveas**: *disturb.*

2. catulos leaenae: Nearchus's jealous admirer is likened to a furious beast, and Nearchus is conceived as one of her whelps. The figure is maintained consistently to line 10, where it is abruptly abandoned.

3. inaudax: newly coined by Horace, and not found later.

4. raptor: Pyrrhus has stolen the youth away.

5. obstantis iuvenum catervas: the bands of hunters (figuratively).

6. insignem = *pulchrum.*

7. grande certamen: in loose apposition with the statement preceding. **cedat**: *sc. utrum.*

8. maior an illa: understand *sit, — or whether she* (Nearchus's admirer) *shall be victorious.*

10. haec dentes acuit: understand *et*. Horace inaccurately attributes to the lion a habit attributed by Homer to the boar and said to be peculiar to that animal.

11. arbiter pugnae: Nearchus; he is called *arbiter*, because it lies in his power to settle the dispute by indicating his own preference. **posuisse sub pede**: *i.e.* in scornful indifference.

12. palmam: the token of victory.

13. recreare: note the change of tense; *i.e.* he is said *to have* trampled on the palm of victory, and now *to be* cooling his shoulders, *etc.*

15. Nireus: characterized by Homer as the fairest of all the Greeks who came to Troy; *Il.* ii. 673.

16. raptus ab Ida: Ganymedes, the son of Tros, one of the early kings of Troy. Attracted by the surpassing beauty of the youth, Jove carried him away from Ida to Olympus to be his cup-bearer.

ODE XXI.

1. nata: the jar is addressed as born in Manlius's consulship; *i.e.* the wine it contains was made in that year. **Manlio**: L. Manlius Torquatus was consul in 65 B.C., the year of the poet's birth.

2. querellas: lovers' plaints. **geris**: lit. *carriest*, *i.e.* containest (potentially). **iocos**: *mirth*.

3. rixam: between the revellers.

4. facilem: *soft*, *sweet*, as in ii. 11. 8. **pia testa**: *thou goodly jar*, as fulfilling the beneficent functions enumerated below (lines 13–20).

5. quocumque lectum nomine Massicum: *i.e.* for whatever purpose (of those just mentioned) the Massic was gathered that thou holdest; *quocumque nomine* is used here in the sense of *quacumque causa; lectum*, strictly applicable to the grapes of which the wine was made, is here applied to the wine itself.

6. moveri = *demoveri*, *i.e.* to be brought down from the storeroom (*horreum*). In the poets and post-Augustan prose-writers, *dignus* is often construed with the infinitive.

7. descende: the store-room was usually in an upper story; see note on iii. 8. 11. **Corvino**: M. Valerius Messalla Corvinus, distinguished as the patron of the poet Tibullus, was also a friend of Horace. Like Horace, he had supported the fortunes of Brutus and Cassius in the campaign of Philippi, and like him he had later given

his support to the new régime of Augustus. He was of noble birth, and was one of the ablest orators of his day.

8. languidiora: *i.e.* mellower than usual; *cf.* iii. 16. 35, *languescit.*

9. Socraticis: *i.e.* pertaining to philosophy. **madet**: so we speak of 'being saturated' with a subject, or 'steeped in' it. But the word is here nicely chosen by the poet to suggest that Corvinus is also not unwilling *vino madere.*

10. sermonibus: *lore*, as in iii. 8. 5, *docte sermones utriusque linguae.* **horridus**: *austerely.*

11. Cato is here characterized as habitually abstemious; yet in the *de Senectute* (14. 46), Cicero represents him as describing with enthusiasm the convivial delights which he enjoyed with his friends and neighbors on his Sabine estate. **Catonis virtus**: *the virtuous Cato; cf. Sat.* ii. 1. 72, *virtus Scipiadae et mitis sapientia Laeli, i.e.* the heroic Scipio and the wise Laelius. The reference, as shown by *prisci*, is to Cato the Censor (234–149 B.C.).

13. lene tormentum: 'pleasant compulsion,' an evident imitation of Bacchylides's characterization of wine as a γλυκεῖ' ἀνάγκα. Note the effective oxymoron.

14. plerumque: *usually*; with *duro.* **duro**: *dull*; lit. *hard, i.e.* unresponsive. **sapientium . . . Lyaeo**: in contrast with *duro*; the witless are stimulated to thought; the minds of the wise are unlocked, and they reveal their secret thoughts under the spell of the god (*Lyaeo* is ablative).

17. anxiis: *distressed.*

18. cornua: the horn in Roman, as in Hebrew, literature is the symbol of power and confidence; *cf. Psalms*, cxlviii. 14, *He exalteth the horn of his people*; Ovid, *Ars Amat.* i. 239, *tum* (after wine) *pauper cornua sumit.*

19. post te: *i.e.* after enjoying thy beneficent influence. **trementi**: here transitive; *cf.* ii. 12. 8, *periculum contremuit.* **iratos regum apices**: the epithet (by hypallage) agrees with *apices* instead of *regum*; for *apices* (= *coronas*), see note on i. 34. 14.

21. et si laeta, etc.: *i.e.* 'and Venus, if she lend her gracious presence.'

22. segnes nodum solvere: *i.e.* who never break their bond; for the description, *cf.* iii. 19. 17, *Gratia nudis iuncta sororibus.* For the infinitive with *solvere*, *cf.* i. 1. 18, *indocilis pauperiem pati*; *nodum* is, of course, the bond that unites the sisters, who are often represented in ancient works of art with their arms entwined about one another.

23. vivae lucernae: *the burning lamps; cf.* iii. 8. 14, *vigiles lucernae.* **producent**: the object is properly *te* (the *testa*) but is transferred to the occasion itself.

24. fugat: a more vivid picture than had Horace written *fugaverit*, which would have been the usual tense.

ODE XXII.

2. laborantis puellas: young mothers in travail. **ter vocata**: this triple repetition is a common feature of ancient rituals.

3. audis: Diana, as well as Juno, was supposed to assist women in childbirth.

4. diva triformis: Diana on earth, Luna in heaven, and Hecate in the lower world.

5. villae: the dwelling-house on the poet's Sabine farm. **tua pinus esto**: *thine be the pine;* the emphasis of the line rests on *tua;* the poet prays that the tree may belong to the goddess, in the sense that it is to be under her protection.

6. quam: referring to the tree, to which, as blest by the goddess, the poet proposes to sacrifice, instead of directly to the goddess herself. **per exactos annos**: *i.e.* at each year's end; *per* is distributive.

7. obliquom meditantis ictum: *that practises sidelong thrusts*, a characteristic of the boar.

8. donem: subjunctive in a relative clause of purpose; the goddess is asked to bless the tree, that Horace may in turn make sacrifice for the favor.

ODE XXIII.

1. Caelo: *heavenward;* dative of direction of motion. **supinas**: *i.e.* with palms upward, the customary way of holding the hands in Roman supplication; *cf.* Virg. *Aen.* i. 93, *duplices tendens ad sidera palmas.* **tuleris**: for *sustuleris.*

2. nascente luna: *i.e.* when the moon is new. A monthly sacrifice at the time of the new moon was apparently customary; *cf.* iii. 19. 9, *da lunae novae.* **Phidyle**: evidently formed from the root of the Greek *φείδομαι*, 'spare'; hence 'the frugal one,' a fitting name for a country lass.

3. placarīs: for the long *i*, *cf.* iv. 7. 20, 21, *dederīs, occiderīs.*

5. Africum: the sirocco, which withered vegetation.

6. fecunda = *fertilis.* **sterilem**: here active, — *blighting.*

7. alumni: the young lambs, calves, and kids, born the preceding spring.

8. grave tempus: *the sickly season; cf. Sat.* ii. 6. 19, *autumnus gravis.* **pomifero anno**: ablative of time; for *annus* in this sense ('season'), *cf. Epod.* 2. 29, *annus hibernus*, 'the winter season.'

9. nam quae, *etc.*: *nam* introduces the justification of the general idea previously enunciated, *viz.*: for thee, a simple sacrifice suffices; no costly victim is necessary. **nivali**: *snow-capped.* **Algido**: Mt. Algidus, on the eastern edge of the Alban Hills, some twenty miles southeast of Rome.

10. devota: *i.e.* destined for the altar. **quercus inter**: *i.e.* feeding on acorns; for the anastrophe of the preposition, *cf.* iii. 3. 11.

11. Albanis in herbis: the pasturage in the vicinity of Mt. Alba.

12. victima: used regularly of some larger and costly animal, such as a steer, or a full-grown sheep. **pontificum securis tinguet**: the emphasis is on *pontificum; i.e.* is destined for the imposing ceremonial of the priests.

13. cervice: here used for *sanguine.* **te**: as contrasted with the *pontifices.*

14. temptare: *to importune;* as object understand *deos* from *parvos deos*, the object of *coronantem.* **bidentium**: according to Hyginus, a *bidens* is a victim having two teeth more prominent than the rest, which indicate that the animal has reached maturity.

15. coronantem: with conditional force, — 'it is not necessary for you to offer costly victims if you only garland,' *etc.; i.e.* 'it is not necessary . . . and it suffices to garland.' **parvos deos**: the small images of the gods.

16. fragili: *brittle*, not flexible like the willow, for instance.

17. immunis: here in the sense (not elsewhere authenticated) of *pura*, 'innocent.' The word is emphatic and contains the climax of the ode.

18. non sumptuosa blandior hostia: *not* (*made*) *more persuasive by a costly sacrifice; blandior* agrees with *manus.*

19. mollivit: *it* (*sc. ea*, the hand) *has appeased.* **aversos**: *estranged.* **Penatis**: *cf.* line 4, *Lares.* Any original distinction that may have existed between these two words had long since disappeared in Horace's day; he uses them interchangeably.

20. farre et mica = *salted meal*, a regular accompaniment of sacrifices. **saliente**: lit. *dancing, i.e.* crackling. The greater the crackling when the salted meal was cast upon the flame, the better the omen.

ODE XXIV.

In general character and spirit, this ode closely resembles the first three odes of this book.

1. intactis: *i.e.* as yet untouched by the Romans; *cf.* i. 29. 1, *Icci, beatis nunc Arabum invides gazis.* **opulentior thesauris Arabum**: poetically free for *quam Arabes intactis thesauris.*

2. divitis Indiae: India was a proverbially rich land; it furnished spices, precious stones, ivory, metals, metal work, ceramic wares, *etc.*

3. caementis: *i.e.* with buildings; *cf.* iii. 1. 33 ff. **licet**: *though.*

4. Tyrrhenum omne et mare Apulicum: *i.e.* all the western and eastern coast of Italy. As a matter of fact, there was little or no building on the eastern coast, of the sort mentioned in iii. 1. 33 ff. Horace, with the characteristic of a poet, merely states a hypothetical case. For the quantity *Ăpulicum*, *cf.* iii. 4. 10, *Ăpuliae.*

5. figīt: the long *i* is not here a reminiscence of an earlier quantity, as in i. 3. 36, *perrupīt*, or in ii. 6. 14, *ridēt*, but is probably an analogical extension after such models. On the present with future force, *cf.* i. 1. 35, *inseris.*

6. summis verticibus: *thy topmost roof;* the case is ablative.

7. clavos: *cf.* i. 35. 18, where *cunei, unci*, and *liquidum plumbum* are also mentioned as symbols of the might of *Necessitas.*

9. campestres Scythae: the Scythians who dwell on the vast steppes of the North. **melius**: *i.e.* better than we Romans with our effeminate luxury and false ideals of life.

10. quorum: with *domos.* **vagas domos**: the Scythians were nomads. **rite**: *as is their custom.*

11. rigidi: *stern, strict.* **Getae**: they dwelt to the north of the Danube, near the Black Sea.

12. liberas: *i.e.* not the property of any master, but belonging in common to the tribe.

14. nec cultura longior annuā: Caesar, *B.G.* iv. 1, gives a similar account of the German Suebi.

15. defunctumque: *having finished; -que* has adversative force.

16. aequali sorte: *i.e.* the successor (*vicarius*) is likewise to till the assigned plot for a single season and is then to relinquish it to some one else; *sorte* is an ablative of quality. **recreat**: *relieves.*

17. illic: *i.e.* among these simple northern tribes.

18. mulier: not the traditional Roman *noverca.* **temperat**: *spares.* **innocens**: in predicate construction with adverbial force.

— *without harming them.* Note the retention of the primitive force of *in-nocens;* so also in i. 17. 21, *innocentis Lesbii.*

19. dotata coniunx: at Rome, the richly dowered wife often indulged in the greatest liberty of conduct; hence she is spoken of as 'ruling her husband,' instead of yielding a becoming obedience to his authority. For the decay of social purity in contemporary Roman society, *cf.* iii. 6. 17 f.

20. nitido adultero: *the dashing paramour.*

21. dos: *viz.* among the Scythians and Getae. **magna**: with *dos.*

22. metuens: *that shrinks from;* for the genitive, *cf.* iii. 19. 16, *rixarum metuens.* **alterius**: *another* (than her husband); *alius* is practically unknown in Latin.

23. certo foedere: *of steadfast devotion;* ablative of quality.

24. aut: *or* (if the sin is committed). **pretium**: *the penalty.*

The foregoing idealization of the northern races is thoroughly characteristic of ancient literature. Tacitus, in his *Germania*, depicts the Germans in similar fashion. *Cf.* also the note on ii. 20. 16, *Hyperboreos.*

25. quisquis volet, *etc.*: a complimentary allusion to the endeavors of Octavian to improve the standards of social life.

26. rabiem civicam: the frenzy of civil strife. On *civicam*, *cf.* ii. 1. 1 and note.

27. quaeret subscribi: for *quaeret* with the infinitive, *cf.* i. 37. 22, *perire quaerens.* '**pater urbium**': subject of *subscribi.*

28. subscribi: *i.e.* inscribed on the base (*sub*) of the statue.

29. refrenare licentiam: in iv. 15. 9 f., Horace credits Augustus with accomplishing this very object, *ordinem rectum evaganti frena licentiae iniecit.*

30. clarus: *i.e.* destined to be glorious. **postgenitis**: *in the eyes of posterity;* dative of 'the person judging,' a variety of the dative of reference; B. 188. 2. *c.* **quatenus**: *inasmuch as*, introducing the reason why the true patriot must look to posterity for appreciation.

31. virtutem incolumem odimus: *i.e.* we show despite for true worth while its possessor is still alive.

32. invidi: *through envy;* with both *odimus* and *quaerimus.*

33. quid: *sc. proficiunt, — of what avail?* **querimoniae**: laments over our present evil plight.

35. sine moribus: *i.e.* without morals; the phrase is to be joined closely with *vanae.* For the thought, *cf.* the strikingly similar pas-

sage in Tacitus, *Germania*, 19, *plus ibi boni mores valent quam alibi bonae leges.*

36. fervidis pars inclusa caloribus: the torrid zone.

38. latus: *region*, as in i. 22. 19.

39. duratae solo: *i.e.* lying frozen on the ground.

40. mercatorem abigunt: *i.e.* prevent the trader from seeking gain. The restless spirit of greed, according to Horace, is the ultimate cause of the existing social demoralization.

41. vincunt, iubet: note the effect of the asyndeton.

42. magnum opprobrium: (in apposition with *pauperies*) *i.e.* interpreted as a reproach; for *pauperies*, 'narrow means,' not 'poverty,' *cf.* i. 1. 19.

43. quidvis: with *facere*, 'any crime whatsoever'; with *pati*, 'any disgrace'; as subject of the infinitives, *nos* is to be understood.

44. deserit: an abrupt change of construction; we should have expected *deserere* dependent upon *iubet.* **arduae**: in agreement with *virtutis*, instead of *viam;* hypallage.

45. in Capitolium vel in mare: *i.e.* either let us offer to the gods, or throw into the sea, the cause of our offending (*summi materiem mali*). *Capitolium* suggests the altar of the Capitoline temple.

46. quo clamor vocat, *etc.*: lit. *whither the shouts now summon us;* but logically the clause refers to an attendant circumstance of the proposed act, 'to the plaudits of the shouting crowd,' as though in a triumphal procession; *faventium* illustrates the substantive use of the present participle as a noun of agency (here, *fautor*); *faveo* often has this meaning of 'applaud,' *i.e.* show favor by applause; note the hendiadys in *clamor et turba.*

47. mare proximum: *i.e.* the nearer, the better, for the act cannot be too quickly consummated.

48. lapides: *i.e.* precious stones; synonymous with *gemmas.* **inutile**: here, not *useless*, but *baneful*, by a kind of litotes (properly, 'softening' of the expression).

49. summi mali: in English (with change of figure) we should naturally say, 'our deep depravity.'

50. mittamus: zeugma; the word is strictly appropriate only with *in mare proximum*, not with *in Capitolium*, which calls for *feramus*, or some such word. **bene**: *i.e.* sincerely.

52. elementa: *the seeds, the causes.*

53. asperioribus studiis: *sterner pursuits, e.g.* swimming, running, leaping, boxing, *etc.*; *cf.* i. 8.

54. nescit, timet: he lacks both the skill and courage that should characterize a manly lad. **equo haerere**: he cannot even keep his seat, — much less ride with skill and grace.

55. ingenuos: for the nominative *ingenuos*, see Introd. § 34.

56. ludere doctior: the infinitive dependent upon an adjective, as i. 1. 18, *indocilis pauperiem pati.*

57. seu . . . seu = *vel si . . . vel si.* **Graeco trocho**: there is scorn in the word *Graeco ;* the young man is so lost to sentiments of patriotism that he seeks amusement in foreign sports. The better sentiment among the Romans, particularly in the earlier and nobler days of their history, steadfastly opposed the introduction of all foreign ways and ideas. The *trochus* was a hoop, to the circumference of which were attached rings that rattled as the hoop was trundled. **iubeas, malis**: subjunctive, because of the indefinite second singular in a subordinate clause.

58. vetita legibus alea: gambling was always a serious vice among the Romans, and severe penalties were prescribed against it.

59. cum fallat et properet: the *cum*-clause is circumstantial rather than strictly temporal, — *while his father's perfidy, etc.* **periura fides** = *perfidia.*

60. consortem socium: *his business partner.* **hospites**: to violate the obligations of guest-friendship was impious.

61. indigno heredi: the effeminate son just described.

62. properet: *i.e.* hurriedly amass ; *cf.* ii. 7. 24, *deproperare coronas.* **improbae divitiae**: *ill-gotten wealth ;* the epithet is transferred from the owner to his riches.

63. tamen curtae nescio quid, *etc.* : *i.e.* despite his accumulations, the man feels that his possessions are scanty (*curtae*) and something is ever lacking to make up the desired fortune. Thus Horace returns to the sentiment enunciated earlier in the ode : Insatiable greed is the root of all our misery. Note that in *nescio quis*, when used as an indefinite pronoun, the *o* is always short.

ODE XXV.

1. tui plenum: *cf.* ii. 19. 6, *plenoque Bacchi pectore turbidum laetatur.*

2. nemora: like *specus* governed by *in.*

3. mente nova: *in my fresh inspiration.*

5. meditans, *etc.* : lit. *planning, i.e.* engaged in composing the verses that shall immortalize his glory.

6. stellis inserere, *etc.* : *i.e.* to immortalize ; *cf.* iii. 3. 10, *arcis attigit igneas.*

7. insigne : *a glorious deed ;* the reference is apparently to some great achievement, most probably the victory of Actium.

9. exsomnis : *i.e.* tireless in celebrating the orgies of the god.

10. nive candidam : the allusion is probably to the snow-capped mountains of Thrace.

11. pede barbaro lustratam : *i.e.* traversed by the feet of Thracian Bacchanals.

12. Rhodopen . a lofty mountain of Thrace. **ut** : *than ; ac* would have been the usual conjunction after *secus.*

13. vacuom : for the spelling, see Introd. § 34.

14. potens : *lord.*

15. valentium . . . fraxinos : *i.e.* in their inspired frenzy. **vertere** = *evertere*, 'to tear up by the roots' ; for the infinitive with *valere*, *cf.* i. 34. 12, *valet ima summis mutare.*

18. nil mortale : *i.e.* nothing common or usual ; 'my song shall be divine.' **loquar** = *dicam.*

19. Lenaee : lit. *thou (god) of the wine-press ;* one of the many names of Bacchus.

20. cingentem : agreeing with the subject of *sequi (me)*, not with *deum.*

ODE XXVI.

1. duellis = *bellis*, *i.e.* the lists of love ; for the form, see the note on iii. 5. 38.

2. militavi : often thus used of campaigns in Love's service.

3. arma : the weapons of Love, as enumerated in line 7.

4. hic paries : a niche in the wall of Venus's shrine.

5. marinae Veneris : *i.e.* Venus, who sprang from the sea ; her statue, of course, is meant. For a rationalizing interpretation of the legend of Venus's birth from the sea, see note on i. 4. 5.

6. ponite : *i.e.* lay as votive offerings ; the words are addressed to the poet's attendants, who are conceived as bearing the offerings.

7 funalia, vectes, arcus : the equipment of the lover in his nocturnal roamings ; the *funalia* light his way ; the *vectes* are used in forcing the doors of his reluctant mistress ; *arcus* is obscure and doubtless corrupt ; *ascias* (*i.e. ascyas*, by 'hardening'), 'axes,' has been suggested as the true reading.

8. oppositis : *i.e.* barred against the lover's entrance. **fori-**

bus: dative with *minacis*. **minacis**: *i.e.* threatening to destroy them.

9. beatam: *rich.* **diva regina**: *O queenly goddess;* for the adjective force of *regina*, *cf.* i. 1. 1, *atavis regibus* with note. **Cyprum**: concerning this seat of Venus's worship, see note on i. 3. 1.

10. Memphin: in Egypt. **Sithonia** = *Thracia;* the Sithonii were a Thracian tribe.

11. sublimi: *uplifted.*

12. Chloen: mentioned also in i. 23. 1, and repeatedly in Book iii. **semel**: with *tange; just once;* a single blow of the goddess's lash will suffice to break the maiden's pride.

ODE XXVII.

1. Impios ducat, rumpat: though standing prominently at the opening of the poem, these clauses are logically subordinate to *prece suscitabo; i.e.* 'I shall entreat the gods to bestow good omens on my friends, while willing that evil omens may befall the wicked.'

2. praegnas: collateral form of *praegnans.*

4. feta: *that has just brought forth.*

5. rumpat = *interrumpat.*

6. si: here in the temporal sense of *when*, a meaning of *si* found occasionally throughout the entire period of the language. **per obliquom**: *athwart their path;* dependent upon the idea of motion involved in *similis sagittae.* **similis sagittae**: *i.e.* with a sudden darting movement.

7. ego cui timebo: the evident antithesis between this phrase and *impios* shows that by *ego cui timebo* Horace means the good.

9. stantis repetat paludes: this was said to prognosticate rain.

10. imbrium divina: *prophetic of showers;* the raven (*corvus, cornix*) by its croaking was thought to foretell the coming rain; *cf.* iii. 17. 12. For the genitive with *divinus*, *cf. Ars Poet.* 218, *divina futuri.*

11. oscinem: *i.e.* giving auguries by its notes. **prece suscitabo**: *i.e.* will invoke.

12. solis ab ortu: with the ancients, favorable omens came from the East.

13. sis licet felix: it seems best, following Page, to take *licet* as parenthetical and to regard *sis*, like *vivas*, as an optative subjunctive; *licet* then has the force of 'so far as I am concerned,' *i.e.* the poet will interpose no obstacle to Galatea's departure, if she is bent on going.

15. laevos picus: the Romans faced the south when they sacrificed or took the auspices; hence omens appearing on their left (toward the east) were favorable. But with the Greeks, who faced the north in their ceremonial observances, the left side was unfavorable, and we occasionally find the poets, as here, following the Greek conceptions.

16. vaga: *i.e.* flying to water (the *stantes paludes* of line 9), and so giving prophecy of rain.

17. sed vides: introducing a caution against setting out at present; for though the omens are favorable, the season is unpropitious.

18. pronus Orion: *setting Orion;* this constellation set early in November. **ego**: emphatic, —*from my own experience I know.* **quid sit**: *i.e.* what mischief it can bring.

19. Hadriae: appositional genitive; the *sinus* is the Hadria itself. **albus**: *i.e.* even though clear; *cf.* i. 7. 15, *albus Notus.*

23. trementis verbere: *quivering with the shock.*

24. ripas: for *litora*, as in ii. 18. 22.

25. sic: with the same courage as thou now. But remember her fate! **et**: *too.* **Europe**: according to the common tradition, daughter of Agenor, king of Phoenicia. **doloso tauro**: Jove, in the guise of a bull, had mingled with a herd of cattle grazing near the spot where Europa and her attendants were engaged in sport. Attracted by the gentleness of the animal, Europa ventured to mount its back, whereupon it rushed into the sea and carried her to Crete.

27. medias fraudes: *the dangers of mid sea.* For the accusative with *palluit*, *cf.* iii. 21. 19, *iratos trementi apices.*

28. audax: *i.e.* she who just now had so boldly trusted the bull.

29. nuper: *but now;* to be construed with *studiosa.*

31. astra praeter: for the anastrophe, *cf.* iii. 23. 10, *quercus inter.*

32. vidit: *i.e.* while being borne on the bull's back.

33. simul = *simul atque.* **centum potentem oppidis**: the Homeric ἑκατόμπολις.

35. filiae: appositional genitive with *nomen.*

36. victa: with *pietas.*

37. unde quo veni: *i.e.* what a contrast between the home I left and the spot to which I have come. **levis**: *i.e.* too slight a penalty. **una mors**: *a single death;* Europa means that a girl should die many times in order fitly to atone for such a fault.

38. vigilans: the emphasis of the first member rests on this word.

41. porta eburna: *cf.* Virg. *Aen.* vi. 894, *sunt geminae Somni*

portae, quarum altera fertur cornea, qua veris facilis datur exitus umbris, altera candenti perfecta nitens elephanto, sed falsa ad caelum mittunt insomnia Manes.

46. iratae: *in my anger.*

47. modo: *but now.* **multum** = *magnopere.* **amati**: Europa had garlanded its horns with flowers and stroked it with her hands.

49. impudens, impudens: the repetition and position lend special emphasis, — 'shameless my abandonment of home, shameless my continued existence.' **patrios Penates**: with the poet's license, Horace attributes a purely Roman conception to the Phoenician Europa.

54. malas: here for *genas.* **sucus**: *i.e.* my fresh life's blood.

55. praedae = *mihi;* she conceives herself the destined prey of some wild beast. **speciosa**: *while still beautiful.*

56. pascere: for the infinitive, *cf.* iii. 24. 27, *si quaeret subscribi.*

58. hac (ab orno): *i.e.* the first at hand.

59. pendulum laedere collum: lit. *destroy your hanging neck, i.e. hang thyself.* **zona**: *by the girdle.* **bene secuta**: *which has happily followed thee, i.e.* which thou hast fortunately brought with thee (for the purpose).

61. acuta leto: lit. *sharp for death, i.e.* with a sharpness suited for death or that invites to death.

62. age: purely interjectional, — *come!*

63. erile carpere pensum: *carpere pensum* is properly 'to card the wool,' a menial task, as it involved little skill; *erilis* is to be conceived as derived from *era*, not *erus.*

65. regius sanguis: *a king's daughter.* **dominae tradi barbarae paelex**: *i.e.* the master's wife will wreak vengeance on his favorite.

67. perfidum ridens: the smile was perfidious, since the goddess, while feigning sympathy for the wronged maiden, secretly delighted in what had happened. **remisso**: inasmuch the bow's work was accomplished.

68. filius: Cupid.

69. ubī: for the ī, *cf.* ii. 6. 17. **lusit**: the subject is *Venus* understood.

70. irarum: *from wrath.* For this Grecism, see Introd. § 37. *b.*

73. esse nescis: *thou knowest not that thou art;* a Grecism for *te esse nescis.*

74. mitte: *cease! abandon!* **bene**: as becomes the wife of the king of gods.

75. sectus orbis: *viz.* Europe.

76. nomina: for this striking poetic plural, *cf.* iv. 2. 3, *daturus nomina ponto* (of Icarus). **ducet** = *accipiet.*

ODE XXVIII.

1. quid potius: *i.e.* what rather than what I now suggest (*viz. prome Caecubum*). **die Neptuni**: *i.e.* of the Neptunalia, which fell on the 23d of July.

3. strenua: with adverbial force.

4. munitae adhibe vim sapientiae: *i.e.* a truce to serious thoughts!

5. inclinare: *i.e.* toward the west; ordinarily, the expression is *dies* (not *meridies*) *inclinare.*

6. stet: *stood still.*

7. parcis: *hesitate;* for the infinitive, *cf.* i. 28 (2). 3. **deripere**: the verb suggests haste. **horreo**: see note on iii. 8. 11.

8. cessantem: *i.e.* the jar lingers too long; it ought already to be here. **Bibuli consulis amphoram**: Bibulus was the colleague of Julius Caesar in 59 B.C.

9. nos: here for *ego*, as shown by the contrasted *tu.* **invicem**: *i.e.* on my part.

10. viridis comas: the hair of the Nereids is often described as *caeruleus* or *viridis*, like the color of the sea.

11. curva: see note on i. 10. 6. **recines**: *i.e.* thou shalt sing in response to my song of Neptune and the Nereids.

12. Cynthiae: Diana; so called from Mt. Cynthus, her birthplace, on the isle of Delos.

13. summo = *extremo.* **quae Cnidon, *etc.*:** Venus.

14. fulgentis: *i.e.* whence the shining marble comes; *cf.* i. 14. 19, *nitentis Cycladas;* so Virg. *Aen.* iii. 126, calls Paros *nivea*, in consequence of the snow-white marble quarried there.

16. merita: since Night favors lovers. **nenia**: here not 'dirge,' but simply *lay, song.*

ODE XXIX.

1. Tyrrhena regum progenies: *cf.* i. 1. 1, *atavis edite regibus; Tyrrhena* by hypallage for *Tyrrhenorum.* **tibi**: *for thee;* dependent upon *est.*

2. non verso: lit. *not turned, tipped*, and so *untouched.* **cado**: ablative of place.

4. balanus: the nut of an Arabian plant from which a fragrant oil was expressed.

6. semper: with *contempleris*. **udum Tibur**: *cf.* i. 7. 13. **Aefulae**: a town in Latium near Praeneste.

7. contempleris: *i.e.* do not be content with continual contemplation of these spots from your lofty city palace, but come visit them! All the places mentioned are visible from the highest point of the city.

8. Telegoni iuga: Tusculum, founded by Telegonus, the son of Ulysses and Circe. **parricidae**: Telegonus, sent by Circe to find his father, came to Ithaca and unwittingly slew Ulysses.

9. fastidiosam: that brings weariness and satiety.

10. molem . . . arduis: exaggerated description of Maecenas's palace on the Esquiline.

11. beatae: *wealthy.*

13. plerumque: *many a time.* **vices**: *i.e.* from luxury to simplicity.

14. lare = *tecto*; hence *sub.*

16. explicuere: aorist, like i. 34. 16, *sustulit.*

17. clarus: *bright.* **occultum**: *i.e.* till recently. **pater**: Cepheus.

18. ostendit ignem: used of the rising of the constellation. As a matter of fact, this constellation is always visible in the latitude of Rome. Possibly Horace was following the calendar of the Alexandrian astronomers, in whose latitude the evening rising of the constellation fell, according to Kiessling, on the 23d of July.

19. vesani: so called, because of the intense heat accompanying its rising.

20. dies siccos: the dog-days of midsummer. **referente**: *i.e.* bringing around in its annual course.

21. iam: *viz.* in the summer.

23. caret ripa, *etc.*: a picture of the profound stillness of midsummer.

25. tu curas: *i.e.* instead of giving yourself up to the demands of the season and the delights of the country. Maecenas had lent Octavian much assistance in establishing public order at the close of civil strife, and seems to have continued his sense of responsibility even after permanent tranquillity was assured.

27. Serēs, Bactra, Tanais: all far distant from Rome. Horace means to urge the needlessness of Maecenas's concern for what is happening in these remote quarters. *Serēs* follows the Greek inflection;

cf. i. 12. 56, *Serăs.* *Bactra* is for *Parthi; cf.* i. 2. 22 and note. **regnata**: *once ruled;* for this transitive use of the word, *cf.* ii. 6. 11, *regnata rura.* **Cyro**: Cyrus the Elder is meant; the case is dative; *cf.* ii. 6. 11, *regnata Phalantho.*

28. parent: *i.e.* are planning. **Tanais discors**: the Tanais is the River Don; by *Tanais discors*, Horace means the Scythians living on the banks of the Tanais, who were agitated by constant dissensions.

29. prudens: *i.e.* purposely. **futuri temporis**: with *exitum.*

30. premit: *veils.*

31. ultra fas trepidat: *i.e.* is unduly anxious.

32. quod adest memento componere aequos: *i.e.* to adjust the present with composed spirit; *aequos* (nominative) is equivalent to *aequo animo;* for *memento* with the infinitive, *cf.* ii. 3. 1, *aequam memento rebus in arduis servare mentem.*

33. fluminis ritu: *like a river.*

35. Etruscum: the final syllable is elided before the initial vowel of the following line; *cf.* ii. 3. 27.

36. adesos: *polished, smooth.*

37. stirpes raptas: trunks of trees torn from the banks by the torrent. **-que, et, et**: note the emphasis of the polysyndeton.

38. una = *secum.*

40. quietos: *i.e.* ordinarily peaceful.

41. potens sui: *master of himself.*

42. in diem: *day by day;* at each day's end.

43. vixi: *i.e.* 'I have truly lived.'

44. pater = *Juppiter.*

46. quodcumque retro est: *i.e.* whatever of good has been thus far enjoyed.

47. diffinget infectumque reddet: '*alter and undo*' (Bryce); not greatly different from the idea contained in *irritum efficiet*, '*render vain.*'

48. vexit = *advexit.*

50. ludum ludere: *ludum* is cognate accusative; on *ludere*, *cf.* i. 1. 19, *indocilis pauperiem pati.*

53. manentem: *while she stays.* **celeris quatit pinnas**: *i.e.* preparatory to taking her flight.

55. virtute: as though a garment.

56. Pauperiem: personified. **quaero**: *sc. uxorem* ('as a bride').

57. non est meum: *'tis not my wont.*

59. decurrere: *to have recourse.*

60. ne addant: a substantive clause used as the object of *pacisci.* **Cypriae Tyriaeque merces**: the cargo of the ship.

61. addant divitias: *i.e.* by the loss of the vessel.

62. tum: in token of the god's approval of his attitude. **biremis scaphae**: *my two-oared skiff.*

63. Aegaeos: *i.e.* of the Aegean Sea.

64. aura: *i.e.* the favoring breeze. **geminus Pollux**: *i.e.* Castor and Pollux, the patron gods of mariners; *cf.* i. 3. 2.

ODE XXX.

1. monumentum: Books i.–iii. of the *Odes*, published in 23 B.C. **aere**: the word suggests either bronze tablets containing inscriptions, or bronze statues.

2. regali situ: *majestic pile;* this meaning of *situs* is not elsewhere found, but seems necessary here.

3. impotens: *i.e. impotens sui*, and so *ungovernable.*

4. possit: subjunctive of characteristic.

5. fuga temporum: *flight of the seasons.*

6. omnis: *entirely.* **multaque**: *-que* is adversative.

7. Libitinam: the death goddess, and so *death.* **usque**: *on and on, continuously;* the word modifies *crescam.* **postera laude**: *i.e.* the glory that posterity shall bestow; the words are to be closely joined with *recens* ('fresh').

8. dum . . . pontifex: an allusion to a ceremony of prayer for the welfare of the state, said to have been celebrated annually on the Ides of March. **Capitolium**: here the hill on the summit of which was the temple of the same name.

9. tacita virgine: probably a priestess, who, keeping a reverent silence, joined the priest in the ceremony above referred to.

10. dicar: *I shall be celebrated.* **qua obstrepit**, *etc.*: the *qua*-clauses limit *dicar;* Horace means that his fame shall flourish in his native Apulia. Similar sentiments are found in other Roman poets. **violens**: rare and poetical for *violentus.* **Aufidus**: a river of Apulia.

11. pauper aquae Daunus: lit. *Daunus poor in water*, *i.e.* Daunus, king of a parched land. The expression is almost incredibly bold, however, and extremely unlike Horace. Daunus was an early king of Apulia. For the genitive with *pauper*, see Introd. § 37. *a.*

12. regnavit: *i.e.* once ruled. **populorum**: the genitive is a Grecism; *cf.* iii. 27. 69, *abstineto irarum.* **ex humili potens**: *exalted from low estate, i.e.* by the fame of my song.

13. princeps deduxisse: *as the first who adapted; deduxisse* is governed directly by *dicar; princeps* is nearly equivalent to *primus* in the sense of 'the first who'; it involves, however, the notion of leadership, which *primus* lacks. Horace's statement is not strictly accurate. Catullus, some years before Horace, had introduced the Sapphic and Glyconic metres. **Aeolium carmen**: *i.e.* the forms of the Aeolian poetry of Sappho and Alcaeus. **Italos**: the *I* is here long.

14. deduxisse = *transtulisse.* **modos**: *measures, poetry.* **sume superbiam**: apparently, *take the proud honor.*

15. quaesitam: lit. *sought*, but here with the implication of *won.* **mihi**: ethical dative. **Delphica**: the bay was sacred to Apollo, the god of Delphi.

16. volens: *graciously.* **Melpomene**: strictly the Muse of tragedy, but here, in accordance with Horace's usage, muse in general; see note on iii. 4. 2, *Calliope.*

The proud confidence in his literary immortality to which Horace here gives expression is paralleled not merely by the concluding ode of Book II., but by many similar utterances of Latin poets from Ennius to Martial. To Roman taste such prophecies apparently gave no offence.

BOOK IV.[1]

ODE I.

2. precor, precor: for the repetition, *cf.* ii. 17. 10, *ibimus, ibimus,* with note.

3. non sum qualis eram: *i.e.* not so capable of responding to the behests of the goddess. **bonae Cinarae**: *kindly Cinara.* In *Epist.* i. 14. 33, Horace speaks of her unselfish devotion.

4. dulcium . . . Cupidinum: *imperious mother of sweet Cupids;* for the conception of several Cupids attendant upon the goddess, see note on i. 19. 1, where this same line occurs.

6. circa lustra decem: the prepositional phrase serves as an adjective modifier of the omitted object of *flectere;* this object is gram-

[1] On Book iv., see Introd. § 9.

matically indefinite ('one'), but refers to Horace; *durum* also agrees with it. If this ode falls in the year 13 B.C., as is probable, Horace had already exceeded his ten *lustra* by more than a year. **mollibus iam durum imperiis**: *already unresponsive to thy soft commands;* for this use of *mollis*, *cf.* the English 'soft impeachment.'

8. revocant = *vocant.*

9. tempestivius: *sc.* than to my abode. **in domum comissabere**: 'haste in joyous revelry to the home'; the Latin *comissari* is from the Greek κωμάζειν, which, in turn, is derived from κῶμος, 'band of revellers'; here the conception is of Venus with her train of Cupids hastening to the house of Paulus.

10. Pauli Maximi: Paulus Fabius Maximus, born in 43 B.C., and consul in 11 B.C., two years after the date of this ode. He was a friend of Ovid and was connected by marriage with Augustus. **purpureis ales oloribus**: *on thy winged chariot of purple swans;* lit. *winged with purple swans; purpureus* is used here, as often elsewhere, not in its literal sense, but merely as a poetic word for *pulcher.*

12. torrere quaeris: for the infinitive with *quaero*, *cf.* i. 37. 22, *perire quaerens.* **iecur**: on the liver as the seat of the emotions, *cf.* i. 13. 4.

13. et, et. et, et: note the cumulative effect of the polysyndeton.

14. sollicitis reis: *cf.* ii. 1. 13, *maestis reis.* **non tacitus**: *i.e.* an eloquent defender.

15. puer: the word is loosely used. Paulus was already thirty. **artium**: *accomplishments.*

16. militiae: Horace reverts to the figure with which the ode begins.

17. quandoque = *quando*, as in iv. 2. 34; *Ars Poet.* 359. **potentior muneribus aemuli**: *i.e.* triumphing over some free-handed rival; *muneribus* is ablative of comparison. Paulus, too, is wealthy (*cf.* lines 19, 20), but his birth and figure and eloquence, along with his other accomplishments, are to assure his triumph in the lists of love, without recourse to gifts.

18. riserit: *i.e.* in triumph.

19. Albanos lacus: besides the Alban Lake itself, there were three other smaller lakes lying near it. Paulus probably had a country seat in the neighborhood, which is still one of the most attractive localities of all Italy. **te marmoream ponet**: *shall set up thy marble statue.*

20. sub trabe citrea: *i.e.* under the roof of a chapel or temple

built of citron wood; *trabe* for *trabibus*. The *citrus* was the African cedar, the fragrant wood of which was much sought and very costly.

21. naribus duces: *shalt inhale.*

22. Berecyntiae: see on i. 18. 13.

24. carminibus: here in the sense of 'strains.' **fistula**: the shepherd's pipe.

25. bis die: at morning and evening.

26. tuom: for the spelling, see Introd. § 34.

28. morem Salium: see on i. 36. 12. **ter**: as in iii. 18. 16.

29. me: in strong contrast with Paulus. **femina, puer, spes**: subjects of *iuvat*.

30. spes animi credula mutui: *trustful hope of requited affection;* note the interlocked order (synchysis).

31. certare mero, vincire tempora: *i.e.* the pleasures of drinking-bouts.

33. sed cur heu, Ligurine, *etc.*: one of the few notes of genuine passion to be found in Horace's lyrics; see Introd. §§ 25, 33.

34. rara: '*now and then*' (Bryce). Though he endeavors to repress the tears, they now and then steal forth.

35. facunda: with *lingua*. **parum decoro**: *unbecoming*. The line is an hypermeter, the final *o* of *decoro* suffering elision before the initial vowel of the following line; *cf.* iii. 29. 35.

36. cadit lingua: (*why*) *does my tongue falter?*

37. nocturnis . . . teneo: *now in visions of the night I hold thee captive.*

38. iam . . . iam = *modo . . . modo*. **volucrem**: *i.e.* flying before me.

40. dure: *thou hard of heart.*

ODE II.

1. Pindarum: the greatest of the Greek lyric poets (ca. 522–442 B.C.). Of the various kinds of poetry here mentioned by Horace (dithyrambs, hymns, odes, and elegies), the triumphal odes alone have come down to us. **aemulari**: *rival, emulate*. In this sense the verb governs the accusative. In the meaning 'be envious of' it governs the dative.

2. Iule: *Julus*, a dissyllabic form of the Virgilian *Iulus*. **ceratis . . . pinnis**: *i.e.* he is likely to meet the fate of Icarus. The expression, of course, is purely figurative. *Ceratis*, lit. *waxed*, here means *fastened with wax.*

3. daturus nomina: *destined to give his name*, just as the Icarian Sea was named from Icarus. For this free use of the future participle, see note on ii. 3. 4. For the poetic plural in *nomina*, *cf.* iii. 27. 76.

5. monte decurrens velut: for the post-position of *velut*, see note on i. 2. 5, *grave ne rediret*.

6. notas ripas: *its wonted banks*. **aluere**: *have raised*, the original meaning of *alo*; *cf. altus*, 'high,' originally 'raised up.'

7. fervet, ruit: the seething and dashing of the torrent are figuratively applied to Pindar's impassioned utterance. **immensus**: *i.e.* brooking no restraint. This use of the word is almost Pindarically bold, as is the whole figure of which it forms a part. Note the feminine cæsura of this verse; Introd. § 44. **profundo ore**: *with sonorous voice*, — an abrupt abandonment of the figure begun in line 5 and continued as far as *ruit*.

9. laurea: *sc. fronde* or *corona*; the badge of excellence. **donandus**: *worthy to be crowned*. **Apollinari**: *i.e.* sacred to Apollo; *cf.* iii. 30. 15, *Delphica lauro*.

10. audacis dithyrambos: the dithyramb was an impassioned hymn in honor of Bacchus, suggesting, in its wild freedom, the license of the Bacchic orgies. Samples of the type may be seen in Horace, ii. 19 and iii. 25. These, however, probably fall far short of Pindar's dithyrambs in their freedom. The name is derived from an epithet of the god. **nova verba**: words newly coined, — often bold compounds.

11. devolvit, *etc.*: Horace returns to the figure of the rushing stream. **numeris . . . solutis**: the untrammelled metrical structure was another feature of the bold license characteristic of the Greek dithyramb.

13. deos regesve canit: an allusion to Pindar's hymns and paeans. By *reges*, as shown by the following context, we are to understand the kings of the heroic age, such as Theseus, Peleus, Pirithous.

14. sanguinem: as in ii. 20. 6. **cecidere, cecidit**: *were overthrown*; used as the passive of *cædo*, as in ii. 4. 9. **iusta morte**: one of the Centaurs had carried off Hippodamia, the bride of Pirithous.

15. tremendae flamma Chimaerae: *i.e.* the Chimaera with its dread fire. Concerning the Chimaera, see note on i. 27. 23.

17. sive quos Elea, *etc.*: the victors in the games at Olympia in Elis, the most celebrated of all the Greek games. With the sentiment of this passage, *cf.* i. 1. 5, *palmaque nobilis terrarum dominos evehit ad deos*. Horace here refers to those celebrated in Pindar's triumphal odes.

18. caelestis: in predicate relation to *quos*, — *leads home exalted to the skies.* **pugilem, equom**: boxing and chariot racing, as the most important events in the Greek festivals, are here cited as typical of the others, such as the foot-race, hurling the discus, *etc.* *Equom* naturally suggests the victorious owner, as well as the horse.

19. dicit: *sings, celebrates*, as often. **signis**: *statues;* the ablative of comparison is here peculiar; we should have expected *quam* with the ablative.

20. munere: *viz.* the ode composed in honor of the victor.

21. flebili sponsae iuvenemve: *-ve* (introducing *plorat*) is equivalent to *sive*, and is here boldly postponed to a relatively remote point of the sentence. For such postponement in general, see note on i. 2. 5. *Flebilis*, 'weeping, tearful,' is here used actively; *cf. Ars Poet.* 123, *flebilis Ino;* ii. 9. 9, *flebilibus modis. Sponsae* is dative of separation; the word is here used in the sense of 'bride,' 'wife.' **iuvenem raptum plorat**: an allusion to Pindar's elegies or dirges (θρῆνοι).

22. viris animumque moresque: for the cumulative effect of the polysyndeton, *cf.* iii. 29. 37; iv. 1. 13. The verse is hypermetric.

23. aureos: *i.e.* pure as gold and as worthy of admiration. **nigroque**: *-que* is elided, as at the end of the preceding verse, thus giving us two successive hypermetric lines.

24. invidet Orco: *i.e.* he begrudges Orcus the possession of the dead hero's noble qualities, and so endeavors to rescue them from oblivion and to make them immortal in his verse.

25. multa aura: *a strong breeze:* figuratively for the genius of Pindar. **Dircaeum cycnum**: Pindar. For the swan as typical of poets, *cf.* ii. 20. Pindar is called Dircaean ('Theban') from the fountain of Dirce situated near Thebes.

26. in altos tractus: typical of the lofty flights of his song.

27. ego: in strong contrast with Pindar, just mentioned, and (by anticipation) with Antonius, mentioned later (33 ff.). **apis Matinae**: the *mons Matinus* was a spur of Mt. Gargānus on the eastern coast of Apulia. Southern Italy was famous for its bees and honey; *cf.* iii. 16. 33.

29. per laborem plurimum: *industriously.*

30. uvidi Tiburis: *cf.* i. 7. 13; iii. 29. 6, *udum Tibur.*

31. ripas: of the Anio. **operosa**: the emphasis of the clause rests upon this word. Horace (inconsistently with his utterances elsewhere) disclaims any signal gifts of song, and insists that his verse is but the product of plodding industry, like the honey gathered by the

toiling bee. Cumulative effect is given to the assertion by the immediate addition of *parvos*, which is designed to emphasize the slightness of his poetic inspiration. **parvos**: nominative, — *a humble bard*, *i.e.* of small gifts.

33. maiore poeta plectro: *poeta* is in apposition with the omitted subject of *concines*, *viz.* *tu*, referring to Antonius; *plectro* is ablative of quality. On *plectrum* as the equivalent of *carmen*, *cf.* i. 26. 11.

34. quandoque: in the sense of *quando*, as in iv. 1. 17. **trahet**: *i.e.* in triumphal procession. **ferocis**: in iv. 14. 51, the Sygambri are characterized as *caede gaudentes*.

35. per sacrum clivom: the *Sacer Clivus* was the name given to that part of the Sacred Way which extended from the vicinity of the later Arch of Titus down towards the Forum. **decorus**: in the sense of *decoratus*, as in iii. 14. 7.

36. fronde: *viz.* of laurel, the badge of victory. **Sygambros**: see 'Occasion of the Poem.'

39. in aurum: *i.e.* to the Golden Age.

41. -que, et: poetical for *et . . . et*.

42. publicum ludum: imposing spectacles, such as gladiatorial and other contests, were regular accompaniments of triumphal celebrations. **super**: *in celebration of*. **impetrato**: suggesting that the return of the Emperor was vouchsafed by the gods in answer to the prayers of his people.

43. forum litibus orbum: on festal occasions all public business, especially that of the courts, was regularly suspended; *orbum* is here for *vacuum*.

45. meae . . . pars: *i.e.* Horace promises to add some slight composition of his own to the larger performance of Antonius. **siquid loquar**, *etc.*: *i.e.* 'if I have any fitting inspiration'; *loquar* for *canam*.

46. bona: here for *magna*. **Sol** = *dies*.

49. tu: *tu* is the triumphal procession, here addressed as though a person; *cf.* *Epodes*, 9. 21, *Io triumphe, tu moraris aureos currus*.

51. civitas: in apposition with the subject of *dicemus*.

53. te: Horace abruptly returns from his apostrophe of the triumph to Antonius. **tauri, vitulus**: Antonius is to offer a costly sacrifice, Horace a humble one, proportionate to his means; *cf.* ii. 17. 30 ff.

54. solvet: *i.e.* shall release me from my vow; he had vowed the

bullock when praying for the safe return of Augustus. **relicta matre**: *i.e.* the bullock is only just weaned.

56. in mea vota: *for the fulfilment of my vows; i.e.* to enable me to fulfil them by sacrifice.

57. fronte: *i.e.* with its budding horns. **imitatus**: the perfect participle here denotes contemporary action; *cf.* i. 7. 24, *adfatus.* **curvatos ignis**, *etc.*: *i.e.* the crescent moon when entering upon its third day, the first occasion on which the new moon is visible.

59. qua duxit, *etc.*: *where it has (got) a mark;* the clause limits *niveus.* **notam**: *sc. albam.* **niveus videri**: for the infinitive with *niveus*, see Introd. § 41. *c.*

60. cetera: *i.e.* elsewhere; synecdochical (or Greek) accusative.

ODE III.

1. Melpomene: strictly the muse of tragedy, but invoked here simply as muse in general; so often in Horace; *cf.* iii. 4. 2, *Calliope; Melpomene*, as here, iii. 30. 16.

2. placido lumine: *with serene* (*i.e.* kindly) *gaze.*

3. labor Isthmius: *i.e.* exertion in the contests of the Isthmian festival.

4. clarabit pugilem: *i.e.* 'shall make a famous boxer'; *pugilem* is predicate accusative. As in the previous ode (2. 18), boxing and chariot racing are mentioned as typical of all the contests embraced in the Greek national games.

5. curru ducet: *i.e.* in the race. **Achaico**: best taken as referring generally to all the Greek games. After the capture of Corinth in 146 B.C., the name Achaia was given to the province into which Greece was erected; hence *Achaicus* = 'Greek.'

6. res bellica: *some martial deed.* **Deliis foliis**: the 'Delian leaves' are the leaves of the bay or laurel, sacred to Apollo, the god born at Delos.

8. quod contuderit: *for having crushed; contuderit* is subjunctive, and gives the reason supposed to be present in the minds of the Romans when celebrating the triumph.

9. ostendet Capitolio: an allusion to a triumphal procession; see note on iv. 2. 35.

10. Tibur: see on i. 7. 13. **aquae, comae**: on springs and groves as lending inspiration to the poet, see i. 1. 30. **praefluont**:

here for *praeterfluunt*, as not infrequently even in prose. On the termination *-ont*, see Introd. § 34.

12. fingent = *reddent.*

13. principis urbium: *queen of cities.*

14. dignatur: *deems it fitting.* **amabilis**: since poets are dear to all.

16. iam minus: *i.e.* less than formerly. **dente mordeor invido**: *I am gnawed by Envy's tooth.* In *Sat.* i. 6. 45 f., Horace speaks of himself as envied because of Maecenas's friendship for him.

17. testudinis aureae: see on i. 10. 6.

18. dulcem quae strepitum, *etc.: that modulatest the sweet tones, etc.; strepitus* for *sonitus*, as in *Epp.* i. 2. 31. **Pieri**: Greek vocative of *Pieris*, 'maid of Pieria,' 'muse'; *cf.* i. 26. 9, *Pimplei*, where also there is a similar separation of the vocative from its interjection (*O*).

19. quoque: *even*, a sense of the word already beginning to appear in Horace, and becoming common later. Another instance in Horace is *Epp.* ii. 2. 36.

20. donatura: *that wouldst lend;* for the free use of the future participle in Horace, see on ii. 3. 4. **cycni sonum**: for the misconception of the ancients concerning the music of the swan, see note on ii. 20. 15.

21. totum muneris, *etc.: this is all thy gift*, lit. *of thy gift* (predicate genitive).

22. quod monstror fidicen, *etc.: that I am pointed out as the minstrel of the Roman lyre;* explanatory of *hoc.* For the sentiment, *cf.* iii. 30. 13.

24. spiro: *i.e.* 'am inspired with the gift of song.' **si placeo**: *i.e.* 'if I really do.' **tuom**: Introd. § 34.

ODE IV.

On this ode in general, see Introd. § 9, end.

1. Qualem, *etc.: like the lightning's winged servant, to whom, etc.* The correlative of *qualem* is *talem*, to be supplied in thought with *videre Drusum* in line 18. **ministrum fulminis alitem**: the eagle, which was conceived as guarding the bolts of Jove and supplying them to the god when needed. Horace's characterization suggests the eagle in general, but, as lines 5 ff. clearly show, he is really thinking

of a single young eagle. Note that *ministrum*, the appositive of *alitem*, precedes it. This order is found occasionally in the poets.

2. regnum in avis: *dominion over the birds.*

3. expertus fidelem in Ganymēde: *having found it faithful in the case of Ganymedes.* The eagle had carried Ganymedes to the skies to be the cup-bearer of Zeus (Jupiter).

5 ff. olim, iam, mox, nunc: introducing the different stages in the growing powers of the young eagle; *olim* here means, *at first.* **iuventas**: poetic for *iuventus*, as in ii. 11. 6.

7. verni . . . venti: Horace's description does not tally exactly with the facts. The young eagles were not ready to fly till summer; but see on i. 2. 10, *columbis.*

9. paventem: *i.e.* timid at first.

10. hostem: predicatively, — *as a foe.*

11. dracones = *serpentes.*

13. qualemve laetis caprea, *etc.*: *or like a lion just weaned of which a roe has caught a glimpse, etc.* We should have expected an earlier introduction of the word *leonem*; but the initial picture of the roe peacefully grazing in abundant pasturage gives greater emphasis to the prowess of the young lion. *Pascuis* is dative, dependent upon *intenta.*

14. ubere: *rich*; here used as an adjective, limiting *lacte.*

16. dente novo: *i.e.* his teeth are as yet unused to the prey; the roe is his first victim. **peritura**: *destined to die*; see on ii. 3. 4.

17. videre, *etc.*: *such was Drusus, as the Vindelici beheld him, etc.* See note on line 1, *qualem.* **Raetis**: here used as an adjective for *Raeticis*; *cf.* i. 1. 28, *Marsus*, for *Marsicus.*

18. Vindelici: they lived in the modern Tyrol. **quibus mos unde**, *etc.*: *but whence was derived their custom of shielding the right arm, etc.*; *quibus* is the relative and is the dative of reference; *unde*, interrogative, limiting *deductus*, introduces the indirect question.

The whole parenthesis is quite in the manner of Pindar's triumphal odes. Yet the effect is extremely awkward, and aptly illustrates what Horace himself says in iv. 2. 1 ff. of the dangers that beset those who strive to imitate Pindar's style.

19. mos: Horace boldly represents the custom as arming these northern warriors with the Amazonian axe.

20. Amazonia securi: represented in ancient works of art as a two-edged axe.

21. obarmet: a word newly coined by Horace. **quaerere**

distuli: *I have forborne to seek;* the infinitive with *differo* is poetical, but is found also in Livy.

22. nec fas est: *nor is it vouchsafed*, as in i. 11. 1. **sed**: *i.e.* 'but, however that may be.' **diu victrices**: *though long victorious.*

23. late: '*on many a field*' (Bryce). **catervae**: *hordes;* used contemptuously of barbarians.

24. iuvenis: *viz.* Drusus. **revictae**: *re-* implies that the hordes were vanquished in return for the defeats they had inflicted upon the Romans.

25. sensere: *i.e.* were made to see and feel. **mens, indoles**: *head, heart.* **rite**: with *nutrita;* the hyperbaton lends emphasis.

26. nutrita: with *mens* as well as *indoles.* **faustis sub penetralibus**: '*beneath an auspicious roof*' (Page). Both *faustis* and *penetralibus* are ceremonial terms, and as such are designedly chosen to magnify the influence of the imperial household; *penetralia* is used in the transferred sense of the whole dwelling; hence *sub.*

27. paternus: *fatherly.* Augustus is credited with caring for his step-sons as though they were his own children.

28. pueros Nerones: *the youthful Neros*, Drusus and his brother Tiberius. For the substantive with adjective force, *cf.* i. 1. 1, *atavis regibus.* Drusus was the son of T. Claudius Nero and Livia, who, after being divorced from her husband, became the wife of Augustus.

29. fortes creantur fortibus et bonis: the chief emphasis of the clause rests upon the last three words, — '*tis only from the sturdy and the good that sturdy youths are born.* The reference is to Drusus's ancestors; the Nero family of the Claudian *gens* was highly distinguished in Roman annals; see below, line 37 ff.

30. patrum virtus: *the merits of their sires.*

31. imbellem feroces: the juxtaposition heightens the antithesis; *cf.* i. 6. 9, *tenues grandia.*

33 ff. The strophe emphasizes the indebtedness of Drusus and his brother to the wise and fostering care of Augustus. Their inherited worth might easily have come to naught, implies the poet, had it not been for Augustus's careful nurture.

33. doctrina sed: *doctrina* here means *training;* for the postposition of *sed*, see on i. 2. 5. **vim insitam**: *inborn worth.* **promovet**: *increases*, lit. *advances.*

35. utcumque: *whenever*, as in ii. 17. 11.

36. bene nata: *i.e.* even good endowments.

37 ff. Horace here returns to the glory of the Nero family, and devotes the remainder of the ode to a celebration of its illustrious achievements.

38. testis: *sc. est.* **Metaurum flumen**: *i.e.* the battle of the Metaurus (207 B.C.), in which Hasdrubal was defeated and slain. C. Claudius Nero, one of the consuls, though not in chief command, rendered important service in the engagement. The Metaurus was a small stream in Umbria, flowing into the Adriatic. The word is here used adjectively, limiting *flumen; cf. Ars Poet.* 18, *flumen Rhenum.* **Hasdrubal devictus**: *the utter defeat of Hasdrubal; cf.* ii. 4. 10, *ademptus Hector;* for the special force of *de* in composition, see note on i. 3. 13, *decertantem.*

39. pulcher: *glorious.*

40. ille dies: the day of the Metaurus. **Latio**: probably best taken as ablative with *fugatis.* **tenebris**: *i.e.* the gloom resulting from their previous disasters, particularly the defeat at Cannae.

41. qui primus, *etc.: that was the first to smile.* **adorea**: probably not from *ador* ('spelt'), as stated in Harper's *Dictionary*, but from *adoro* ('address'); hence 1) 'an address to victorious troops'; 2) as here, 'victory.'

42. dirus Afer ut: to be joined closely with *primus risit*, — *the first to smile since the dire Carthaginian;* for *ut* in this sense, *cf. Epodes*, 7. 19, *ut flurit;* for the late postponement of *ut* in the sentence, *cf.* iv. 2. 21, *iuvenemve.* The *dirus Afer* is Hannibal.

43. taedas: *i.e.* a forest of pines.

44. equitavit: *i.e.* began to ride on his hostile raids; for this meaning of *equitare, cf.* i. 2. 51. The verb is here used by zeugma with *flamma* and *Eurus*, with which we may understand in thought some such verb as *furit.*

45. post hoc: *i.e.* after the battle of the Metaurus. **usque**: *continuously;* to be taken with *secundis.*

46. pubes: *i.e.* young warriors. **crevit**: *viz.* in courage and prowess.

47. tumultu: *havoc;* designedly used as a stronger word than *bellum.*

48. deos: *i.e.* the statues of the gods. **rectos**: *set up again;* the simple verb is here used for the compound, *erigo; rectos* is in predicate relation to *deos.*

49. perfidus: the standing epithet of Hannibal in Roman writers, though the name probably does him great injustice.

50. luporum: the word is doubtless intended to suggest that the wolf's brood (Romulus and Remus) transmitted the wolf spirit to their posterity.

51. ultro: *i.e.* gratuitously, and so, needlessly. **opimus triumphus**: boldly modelled on the familiar *spolia opima.*

53. cremato fortis ab Ilio: *sturdy (still) after Ilium's destruction.*

54. sacra: the images of their gods.

57. ut ilex tonsa: *i.e.* like an oak, shorn of its boughs and leaves. Such oaks often put forth new shoots; similarly with the defeated Romans.

58. nigrae feraci frondis: *rich in dark leafage;* for the genitive, see Introd. § 37. *a.* **Algido**: a mountain on the eastern edge of the Alban hills.

60. ducit opes animumque: *draws help and heart.*

61. non hydra, *etc.*: *not the hydra, when its body was hewn, grew mightier against Hercules, unwilling to submit; firmior* is used predicatively. The reference is to Hercules's contest with the Lernaean hydra, one of the famous twelve labors.

63. monstrumve: the reference is to the earth-born heroes who sprang from the dragon's teeth sown by Jason at Colchis and by Cadmus at Thebes. **submisere**: *sent up.* **Colchi**: the name of the people instead of the name of the place.

64. Echionaeve Thebae: Thebes is called Echionian from Echion, one of those who sprang from the dragon's teeth sown by Cadmus, king of Thebes.

65. merses, luctere: jussives, with the force of protases, — *drown it in the depths, it comes forth fairer; wrestle with it, etc.*

66. integrum victorem: *i.e.* a fresh antagonist, flushed with victory.

68. coniugibus: dative of agency. **loquenda**: *to be sung, celebrated.*

69. iam: limiting the combined ideas contained in *non mittam.* **nuntios superbos**: such as had been sent to Carthage after Cannae.

70. occidit, occidit, *etc.*: *perished, perished all our hope, etc.;* for the sententious repetition, *cf.* ii. 17. 10, 11, *ibimus, ibimus.*

73. nil Claudiae non, *etc.*: *there is nothing the Claudian might shall not achieve.*

75. curae sagaces: *viz.* of Augustus.

76. expediunt: *guide.* **acuta**: *the crises.*

ODE V.

1. Divis orte bonis: *sprung from the blessed gods.* For the conception, *cf. Carm. Saec.* 50, where Augustus is spoken of as *Veneris sanguis.* **Romulae**: for *Romuleae*, as in *Carm. Saec.* 47.

2. abes: *thou art absent.*

3. patrum: *i.e.* the senators.

4. sancto concilio: with *pollicitus.* This complimentary designation of the senate could hardly have failed to evoke the appreciation of Augustus, since he had recently made earnest endeavors to reform that body by purging it of unworthy members, and to restore the ancient respect in which the people at large had held it.

5. lucem: figuratively for hope and confidence. **dux bone**: with reference to Augustus's present function as commander of the Roman armies in the field.

6. tuos: nominative; Introd. § 34.

7. it: *passes.*

8. melius nitent: *i.e.* shine with a kindlier radiance.

9. iuvenem: for *filium.* **Notus**: the south wind prevents a voyage to the westward.

10. Carpathii maris: that part of the Aegean which was near the island of Carpathos, off the southwest coast of Asia Minor. **aequora**: here in the original sense of 'level surface.'

11. longius: for *diutius*, as in ii. 20. 4.

13. ominibus: *i.e.* consulting the omens. With *votis ominibusque et precibus*, *cf.* the close of Livy's Preface to Book i., *cum bonis potius ominibus votisque et precationibus deorum dearumque libentius inciperemus.*

15. desideriis: poetic plural.

16. quaerit: here in the sense of *requirit*, *yearn for.* **Caesarem**: emphatic variation instead of *te.*

17 ff. Kiessling calls attention to the fact that in Horace's enumeration of the blessings of Augustus's rule we have an asyndetic series of clauses, each occupying a single line.

17. tutus bos, *etc.*: *i.e.* all these blessings are the result of thy rule. In the first clause the emphasis rests upon *tutus*, which here has adverbial force. **rura, rura**: designedly repeated, to emphasize the prosperity of the peasants under Augustus's régime. After the desolation of the civil wars, Augustus had displayed the liveliest interest in reviving prosperous agricultural conditions throughout Italy.

18. nutrit: *i.e.* makes them fertile. **Faustitas** = *Felicitas;* the word is newly coined by Horace, and is not elsewhere found. It naturally partakes of the solemn ceremonial connotation of *faustus;* see on iv. 4. 26.

19. pacatum: the emphatic word of the clause. The reference is to the extermination of the pirates that had formerly infested the Mediterranean. Suetonius, in his life of Augustus, 98, tells us that as the emperor was once sailing past Puteoli the passengers and crew of an Alexandrian ship hailed him as the source of their freedom and prosperity. In the *Monumentum Ancyranum* (the famous account of Augustus's reign prepared by himself), he says *mare pacavi a praedonibus* (Tablet iii. 2. 6).

20. culpari metuit fides: *i.e.* shrinks from incurring blame. For this meaning and construction of *metuo*, *cf.* ii. 2. 7, *penna metuente solvi.* Under *fides* Horace probably means to suggest commercial honor; *cf.* his previous lament concerning its decay in iii. 24. 59, *periura fides consortem socium fallit.*

21 ff. One of Augustus's most cherished purposes was the elevation of social morality; *cf.* iii. 6. Yet the reforms indicated in this stanza represent pious hopes rather than actual achievements.

22. mos et lex: *cf.* iii. 24. 35, *quid leges sine moribus vanae proficiunt?* Under *lex* Horace refers to the legislation of 18 B.C., known as the *lex Iulia de adulteriis.* **edomuit**: *has thoroughly overcome.*

23. simili: *i.e.* like the lawful husband of the mother; *cf.* Catullus's exquisite lines, 61. 217 ff.: —

> 'Sit suo similis patri
> Manlio et facile insciis
> Noscitetur ab omnibus
> Et pudicitiam suae
> Matris indicet ore.'

24. comes: emphatically placed at the end of the clause and verse; punishment for wrong-doing is instant.

25. Parthum: the Roman standards captured by the Parthians from Crassus at Carrhae (53 B.C.) had been returned to the Romans in 20 B.C., seven years before the time of this ode. **gelidum Scythen**: *cf.* iii. 8. 23. The Scythians are thus characterized since they dwelt in the distant North, the home of the wintry blasts; *cf.* iii. 10. 3.

26. Germania horrida: *Germany rough (with woods)*; *cf.* Tacitus, *Germania*, 5, *silvis horrida.*

27. incolumi Caesare: with *paveat*. **ferae Iberiae**: probably alluding to the successive uprisings of the Cantabri, to the savage Concani, who delighted in drinking horses' blood, *etc.*

28. curet: *i.e.* feels concern.

29. condit: *disposes, passes.*

30. viduas ad arbores: *to the waiting trees*, such as elms, poplars, *etc.*; *cf. Epodes*, 2. 9, *adulta vitium propagine altos maritat populos*, and, on the other hand, ii. 15. 4, *platanusque caelebs*, with note. **ducit**: *trains.*

31. alteris mensis: the dessert, ordinarily called *mensae secundae*. Between the main meal and the dessert it was customary to make offerings to the house gods, or Lares.

32. te adhibet deum: after the return of Augustus from Egypt in 29, the senate ordained that offerings should be made to him not only at public banquets, but also at private meals.

33. prosequitur: lit. *attends*, and so *honors*. **mero defuso pateris**: *i.e.* in sacrifice.

34. Laribus: compendiary for *numine Larum*; *cf.* i. 1. 23, *lituo tubae permixtus sonitus.*

35. Graecia: for *Graeci.*

36. memor: *i.e.* calling them to mind by sacrifices in their honor.

37. o utinam: for the hiatus, see on i. 1. 2, *o et*. **ferias**: Augustus's reign of peace and prosperity is conceived as one long holiday.

39. sicci, uvidi: *when our lips are dry, when flushed with wine.*

ODE VI.

1. magnae vindicem linguae: Niobe, proud of her twelve children, had boasted herself superior to Latona, who had only two. In punishment of this arrogance, Apollo and Diana had slain all of Niobe's offspring with their arrows, and had turned the mother into stone; *vindicem* is predicate accusative; *magnae linguae* is the equivalent of *magniloquentiae.*

2. Tityos raptor: see on iii. 4. 77.

3. sensit: with the same force as *sensere*, in iv. 4. 25. **prope victor**: *when almost victorious, viz.* as a result of Hector's death.

4. Phthius: the Myrmidons, Achilles's followers, dwelt in Phthiotis, a district of Thessaly. **Achilles**: said to have been slain by an arrow shot by Paris, but directed by Apollo.

6. filius Thetidis, *etc.*: the appositive shares the adversative force

of the *quamvis* clause, — *although he was the son of sea-born Thetis and made Troy tremble, etc.*

8. cuspide: with *quateret* only.

13. non: the negative goes with both *inclusus* and *falleret*, *i.e.* *he would not have hidden, nor would he have stooped to such deceit.* **inclusus**: with reflexive force. **equo**: *sc.* the wooden horse. **Minervae**: dative with *mentito*.

14. sacra mentito: the Greeks pretended that the horse was an offering for their safe return; Virg. *Aen.* ii. 17. **mentito, feriatos**: both participles here denote contemporary, not prior, action; *cf.* i. 7. 24, *adfatus*. **male feriatos**: *keeping ill-timed holiday.* The allusion is to the festal celebrations in which the Trojans indulged when, thinking the Greeks had returned home, they drew the wooden horse into the city; *cf.* Virg. *Aen.* ii. 248 ff.

15. choreis: with *laetam*.

16. falleret; ureret (19): imperfect for pluperfect; the action is brought back to the present for greater vividness; *falleret* here means, *would (not) have stealthily entered*, lit. *would (not) have deceived.*

17. palam: the emphasis of the clause rests upon this word, which is strongly contrasted with *falleret*. **captis gravis**: *cruel to his captives.*

18. nescios fari: *lisping.*

19. latentem: *sc. puerum, i.e.* the child as yet unborn.

21. tuis: emphatic. **gratae**: *winsome.*

22. divom: genitive plural.

23. rebus: *fortunes.* **potiore ductos alite muros**: *walls built under better auspices, i.e.* better than the walls of Troy, which, being built by fraud (iii. 3. 21 ff.), were doomed to destruction. For the ablative of attendant circumstance in *potiore alite*, *cf.* i. 15. 5, *mala avi*.

25. argutae: *melodious.* **Thalīae**: see on iii. 4. 2, *Calliope.*

26. Xantho: a river of Lycia; on its banks was Patara, one of the chief seats of Apollo's worship.

27. Dauniae Camenae: for *meae Musae*; Venusia, Horace's birthplace, was in Apulia, poetically called *Daunia.*

28. levis Agyieu: *beardless Agyieus; Agyieus*, as an epithet of Apollo, primarily designated the god who sends his light into the narrow streets or lanes. The word is derived from the Greek ἀγυιά, 'lane.' In the Latin transcription, *yi* is diphthongal, representing υι

of the Greek Ἀγνιεύς; the combination is to be pronounced like *ui* in *huic, cui; levis* (literally *smooth*, and so *beardless*) is applied to Apollo as being always young.

29. spiritum: as in ii. 16. 38, *spiritum Graiae tenuem Camenae.* **Phoebus, Phoebus**: *cf.* ii. 17. 10, for the repetition.

31. virginum primae puerique: the boys and maidens who sang the *Carmen Saeculare.* See *Carm. Saec.*, 'Occasion of the Hymn,' p. 158.

33. Deliae deae: Diana. **tutela**: *i.e.* objects of care. The word is in apposition with *primae* and *pueri.* **fugacis**: for the force, see on ii. 13. 40, *timidos lyncas.*

34. cohibentis: with *deae.*

35. Lesbium pedem: *i.e.* the Sapphic and Adonic metre, in which the *Carmen Saeculare* was composed.

36. pollicis ictum: *the beat of my finger.*

37. rite: *duly*, with proper ceremony.

38. crescentem face: of the waxing moon.

39. prosperam frugum: '*ripener of crops*' (Bryce); for the genitive, see Introd. § 37. *a.* **celerem volvere**: Introd. § 41. *c*; *cf.* i. 15. 18, *celerem sequi.* **pronos**: *i.e.* swiftly passing.

41. iam: with *nupta.* **dis amicum**: *dear to the gods*; for this force of *amicus*, *cf.* i. 26. 1, *Musis amicus.*

42. saeculo: see *Carm. Saec.*, 'Occasion of the Hymn,' p. 158. **luces** = *dies*; the celebration of the secular games lasted three days and three nights.

43. reddidi: *rendered, i.e.* performed. **docilis modorum**: *trained in the measures*; Introd. § 37. *a.*

44. vatis: for the force of the word, see on i. 1. 35.

ODE VII.

1. gramina campis arboribusque comae: chiastic arrangement.

2. comae: *foliage*, by a common figure; *cf.* i. 21. 5.

3. mutat terra vices: *Earth is going through her changes*; *vices* is accusative of 'result produced.' **decrescentia**: the emphasis of the clause rests on this word. Horace means, 'the rivers are *now* subsiding in their channels as they flow past their banks'; hitherto, swollen by the melting of the winter snow upon the mountains, they had overflowed their banks; *cf.* the picture in iv. 12. 3, *nec fluvii strepunt hiberna nive turgidi.*

5. Gratia cum geminis sororibus: see on iii. 21. 22.

7. immortalia ne speres: the clause is object of *monet*; *immortalia* is here equivalent to *immortalitatem*, *i.e.* immortal life here on earth.

9. ff. Note the variety with which the advent of the different seasons is described. **zephyris**: *i.e.* under their influence.

10. simul = *simul atque*.

12. iners: *i.e.* unproductive; *cf.* the similar force of *piger* in i. 22. 17, *pigris campis*.

13. damna caelestia: *their losses in the sky.* **celeres lunae**: *the swiftly changing moons.*

14. nos: as contrasted with *lunae*.

15. Tullus dives: the special significance of *dives* as applied to *Tullus* is obscure. Many scholars regard it as corrupt.

17. an: *whether;* for this use of *an*, *cf.* ii. 4. 13, *nescias an.* **hodiernae summae**: *to to-day's sum, i.e.* to the number of days that thou now countest.

19. amico animo: *to thy own soul* or *self; amicus* here seems an imitation of the Greek φίλος, lit. 'dear,' but often used as a possessive pronoun.

20. dederīs, occiderīs (21): the quantity of the *i* is unusual. In the perfect subjunctive the *i* of the 2d singular was originally long; hence the occasional reminiscence of the *i* would occasion us no surprise in subjunctive forms. But *dederis* and *occideris* are here future perfects, in which the *i* of the termination was historically short. We can only say that the future perfect here (as occasionally elsewhere) follows the analogy of the perfect subjunctive.

21. splendida arbitria: *his imposing verdict; arbitria* for *iudicia* (poetic plural). **Minos**: traditionally represented as a judge of shades in the lower world.

23. Torquāte: apparently the same person who is addressed in *Epist.* i. 5, where, as here, allusion is made to his eminence as an orator. **genus**: the Manlii Torquati were a famous family, and the Torquatus here mentioned may have belonged to the Manlian *gens*.

25. Diana: the virgin goddess would naturally favor the chaste Hippolytus. **pudicum Hippolytum**: his refusal of the advances of his step-mother, Phaedra, wife of Theseus, cost him his death. According to one account, he was restored to life by Aesculapius. Horace, following the more ancient tradition, represents him as permanently confined to the underworld.

26. liberat: *release.*

27. Lethaea vincula = *vincula mortis.* **caro Pirithoo**: the friendship of Theseus and Pirithous was proverbial. For Pirithous's crime, see on iii. 4. 79, where, as here, Horace follows the tradition that Pirithous's imprisonment in the lower world was perpetual. Another account represents Pirithous as released by Hercules. *Pirithoo* is dative of reference.

ODE VIII.

1. Donarem: apodosis of the contrary-to-fact condition contained in *divite me* (line 5), which is equivalent to *si essem dives.* **pateras, aera, tripodas**: an apparent reminiscence of a passage in Pindar's *Isthmian Odes*, i. 18, where bowls, bronze vessels, and tripods are enumerated as prizes in the Greek games; the *paterae* were made of gold or other precious metals; the tripods usually of bronze. **commodus**: *willingly, generously.*

2. Censorīne: C. Marcius Censorinus, consul in 8 B.C.

4. neque pessuma: *nor the meanest;* litotes for 'the choicest.'

5. ferres: *shouldst thou receive.* **divite me scilicet artium**: *that is, of course* (*scilicet*), *if I were rich in works of art;* for the genitive with *divite*, see Introd. § 37. *a.*

6. Parrhasius, Scopas: Parrhasius (flourished 400 B.C.) was the most famous painter of his time. In his contest with Zeuxis, "the picture of Zeuxis represented a bunch of grapes, so naturally painted that the birds flew at the picture to eat the fruit; upon which the artist, confident in this proof of his success, called upon his rival no longer to delay to draw aside the curtain and show his picture; but the picture of Parrhasius was the curtain itself, which Zeuxis had mistaken for real drapery. On discovering his error, Zeuxis yielded the palm to Parrhasius, saying that he himself had deceived birds, but Parrhasius an artist" (Smith's *Classical Dictionary*). Scopas, of Paros (flourished 395–350 B.C.), was a distinguished sculptor. Among his best-known works was the group representing the destruction of Niobe's children. **protulit**: *produced.*

7. hic: Scopas. **saxo** = *marmore.* **ille**: Parrhasius.

8. ponere: *to execute.*

9. haec vis: *this store, viz.* of treasures.

10. res: *estate.* **est egens** = *eget.*

11. gaudes carminibus, carmina possumus, *etc.*: effective chiasmus, designed to emphasize the notion contained in *carminibus.*

12. pretium dicere muneri: *to tell the value of the gift, i.e.* to set forth the transcendent glory of the poet's gift; *muneri* is dative of reference.

13. incisa, *etc.*: *i.e.* marble tablets engraved with inscriptions commemorating famous achievements. **publicis**: *i.e.* added by the state at public expense.

15. celeres fugae Hannibalis: *Hannibal's swift flight*, after Zama; the plural is poetic.

16. reiectae: *i.e.* hurled back upon his own head.

17. non incendia, *etc.*: either the text is here corrupt or Horace has blundered, for the poet represents the destruction of Carthage as consummated by the Scipio who won the name *Africanus* from his defeat of the Carthaginians at Zama in 202 B.C. It was the younger Scipio that destroyed Carthage. Most probably the verse is an interpolation, as Horace can hardly be supposed to have been ignorant of the common facts of Roman history. **impiae**, in view of the traditional *perfidia* of the Carthaginians.

18. eius: with *laudes*.

20. Calabrae Pierides: *i.e.* the *Annals* of Ennius, here referred to as inspired by the Calabrian muses, since Ennius's birthplace was Rudiae in Calabria. The *Annals* was an historical poem dealing with the history of Rome from the earliest times to Ennius's own day. The work naturally glorified the achievements of the elder Scipio, with whom Ennius lived on terms of intimate friendship.

21. chartae: *i.e.* poets in their writings. **sileant**: here transitive; as object, understand *id*, antecedent of *quod*.

22. tuleris: conclusion of the condition, — *would you receive.* **foret. obstaret**: *foret* refers to the present, *obstaret* to the past. **Iliae Mavortisque puer**: Romulus; *Mavors*, for *Mars*, is poetical.

25. ereptum Stygiis fluctibus: *i.e.* rescued from oblivion in the same sense as iv. 2. 23, *nigro invidet Orco.* **Aeacum**: son of Jupiter and grandfather of Achilles. He was king of Aegina and was famed for his justice and goodness.

26. virtus: *i.e.* endowment. **potentium**: *gifted.*

27. divitibus insulis: here apparently in the sense of the 'Isles of the Blest,' the abode of heroes after death.

28. Musa: the emphasis of the sentence rests upon this word; 'tis the Muse, and the Muse only, that lends immortal glory.

29. sic: *viz.* as a result of the poet's song.

31. clarum sidus: in apposition with *Tyndaridae.* **For the Tyn-**

daridae (Castor and Pollux) as the patron deities of mariners, see on i. 3. 2.

33. ornatus: *decking;* with middle force and denoting contemporary, not prior, action; *cf.* i. 7. 24, *adfatus*. The line seems a gratuitous and even embarrassing addition; many editors reject it as an interpolation, modelled upon iii. 25. 20.

34. Liber: Bacchus, a mortal raised to the gods for his services to humanity; iii. 3. 13.

As printed, this ode has thirty-four lines. In the other odes of Horace the number of lines is some multiple of 4. Probably in this ode, as written by Horace, the number of lines was also a multiple of 4. Inasmuch as verse 17 is a palpable interpolation, and verse 33 almost as certainly so, it seems most natural to assume that the ode consisted originally of 32 lines.

ODE IX.

1. Ne credas: a clause of purpose, introducing the reason for the statements made in lines 5 ff.

2. longe sonantem: *i.e.* its roar is heard afar. **natus ad Aufidum**: at Venusia: Introd. § 1; *cf.* iii. 30. 10.

3. non . . . artis: litotes for 'in new forms of verse.' The reference is to the new lyric metres of Aeolic origin which Horace made current; cf. iii. 30. 13.

4. socianda chordis: *to be wedded to the lyre; cf.* ii. 12. 4, *aptari citharae modis*. The implication that the ode is written for singing to musical accompaniment is probably a traditional fiction of poets. Greek lyric poetry was composed primarily for musical performance; but there is nothing to indicate that this was true of Horace's lyric verse. *Chordis* is ablative of association; Introd. § 38. *a*.

5. si = *etsi*, as often when following a negative statement. **priores sedes**: *i.e.* the place of honor, lit. *the first seats*, a figure drawn from the theatre. **Maeonius**: *i.e.* Lydian; see on i. 6. 2.

6. Homerus: note that the real comparison is not between individuals, but between two types of poetry, the epic and the lyric. **latent**: *are unknown*. **Pindaricae**: on Pindar as a lyric poet, see iv. 2. 1.

7. Ceae: *i.e.* of Simonides of Ceos (an island of the Cyclades); he flourished about 500 B.C., and was especially successful as a writer of elegies and epigrams. **Alcaei minaces**: the allusion is to Alcaeus's

energetic invectives against Pittacus and Myrsilus (or Myrtilus), tyrants of Mitylene.

8. Stesichori graves Camenae: Stesichorus, of Himera in Sicily, flourished about 600 B.C.; he was successful in the treatment of lofty themes.

9. lusit Anacreon: *ludere* is used to refer to the light, sportive lyrics of Anacreon (550 B.C.), the chief themes of which were love and wine.

11. vivont: for the spelling, see Introd. § 34. **calores**: *passion.*

12. Aeoliae puellae: Sappho; see on ii. 13. 24; *puellae* is genitive.

13. arsit: *became inflamed;* from *ardesco* (not *ardeo*). **adulteri**: *a paramour.*

14. crinis: this and the following accusatives are the object of *mirata.* **aurum vestibus illitum**: *gold-bespangled raiment,* lit. *gold spread upon his raiment.*

15. regalis cultus: *regal splendor.*

17. primusve, *etc.*: *i.e.* the first to gain fame as an archer. The negative of line 13 extends also to this sentence. On Teucer, see i. 7. 21, note. **Cydonio**: *Cretan;* from *Cydonia,* a Cretan city. The Cretans were famous archers; hence 'Cretan darts,' 'Cretan bows,' *etc.*; *cf.* i. 15. 17, *calami spicula Cnosii.*

18. non semel Ilios, *etc.*: *i.e.* 'other Troys have been besieged and captured.'

20. Idomeneus: a Cretan, and one of the bravest leaders on the side of the Greeks. **Sthenelus**: the charioteer of Diomedes.

21. dicenda: *deserving of celebration.*

22. acer Deiphobus: one of the most valiant of the Trojan warriors. He married Helen after the death of Paris.

24. primus: emphasized by its position at the end of the verse.

26. inlacrimabiles: *i.e.* unwept and unsung.

27. urgentur: *are overwhelmed.* **longa nocte**: *sc. mortis.*

28. sacro: *cf.* iii. 1. 3, *sacerdos Musarum.*

29. paulum sepultae, *etc.*: the emphasis rests upon *sepultae,* — *in the tomb, hidden worth differs but little from cowardice;* for the dative with *distat, cf. Sat.* i. 4. 48, *differt sermoni.*

30. non . . . silebo: *i.e.* 'I will not leave you unmentioned and unhonored', for *silere* with the accusative, *cf.* i. 12. 21.

31. chartis: *i.e.* in my poems.

32. labores: *achievements.*

33. Lolli: Marcus Lollius, consul in 21 B.C. In 16 B.C., while governor of Germany, he suffered a disastrous defeat at the hands of the Sygambri and their allies. Lollius stood high in the favor of Augustus, but the Roman historians describe him as avaricious, treacherous, and hypocritical. There is no reason, however, to doubt the sincerity of Horace's praise. Possibly Lollius had not yet developed the evil qualities mentioned; possibly they were unknown to the poet. **carpere**, *i.e.* to belittle. **lividas**: *envious.*

35. rerum prudens: *versed in affairs.* **que . . . et**: correlative.

36. dubiis: here in the sense of *adversis.* **rectus**: *well poised.* We may have here some allusion to Lollius's steadfastness at the time of his defeat by the Sygambri.

37. vindex fraudis. *i.e.* of dishonesty on the part of his subordinates.

38. ducentis ad se cuncta: *that draws all to itself.* **pecuniae**: *from money, i.e.* love of money, greed; for the genitive with *abstinens*, *cf.* iii. 27. 69.

39. consul: in apposition with *animus* (line 35) by a somewhat bold metaphor. **non unius anni**: *i.e.* a consul for all time, ever to be honored.

40. sed quotiens: in strong antithesis to *non unius anni*, — *not for one year but as long as* (lit. *as often as*).

41. iudex: *in its capacity as judge; iudex* is in apposition with *is* understood, referring to *animus.* **praetulit, reiecit, explicuit**: an asyndetic series.

42. alto voltu: *with lofty gaze, i.e.* with glance of lofty disdain. **dona**: *bribes.* **nocentium**: *the guilty.*

43. obstantis catervas: the opposing hosts of evil.

44. explicuit arma: *has carried its arms, viz.* of honesty and justice.

46. recte: with *vocaveris.* **occupat**: *i.e.* wins, deserves.

48. uti, pati: the infinitive with *callere* is poetical.

51. non ille: *the one that is not* (*afraid*).

52. timidus perire: *cf.* iii. 19. 2, *Codrus non timidus mori.*

ODE X.

1. Veneris muneribus: *i.e.* beauty of face and figure.

2. insperata: *unexpectedly.* **pluma**: *i.e.* the downy beard that shall take away thy blooming cheeks. **superbiae**: dative.

3. quae . . . involitant: boys wore the hair long. **decideret**: *i.e.* shall be shorn.

4. nunc et: for the postponement of *et*, see on i. 2. 5. **prior**: *lovelier.*

5. mutatus verterit: lit. *changed shall turn;* a redundant expression. **Ligurīne**: mentioned also in iv. 1. 33. **verterit**: here intransitive, as not infrequently.

6. speculo: ablative of means. **alterum**: *altered*, in predicate construction.

7. mens: *i.e.* spirit of compliance. **puero**: *sc. mihi* (dative of possession).

8. his animis: *i.e.* my present repentant spirit.

ODE XI.

2. Albani: *sc. vini.* The Alban was one of the better wines.

3. nectendis coronis: *for weaving garlands.*

4. vis: *abundance, store*, as in iv. 8. 9.

5. qua: with *fulges.* **crinis religata**: *sc. in nodum; religata* is used as middle; *crinis* is direct object. **fulges**: *i.e.* 'thou art wont to look so resplendent.'

6. ridet argento: *sparkles with silver, i.e.* with silver vessels.

7. verbenis: see on i. 19. 14. They are designated as *castae*, since dedicated to religious purposes.

8. spargier: archaic and poetical for *spargi.* Horace does not elsewhere in the *Odes* use such infinitive forms.

10. pueris puellae: the attendant slaves.

11. sordidum: *sooty.* **flammae**: on the hearth. **trepidant**: of the dancing motion of the flames.

12. vertice: *in wreaths;* with *rotantes.*

14. agendae: *i.e.* to be celebrated.

15. mensem Veneris, Aprilem: April is called 'the month of Venus,' since she was believed in that month to have sprung from the sea. **marinae**: *sea-born*, as in iii. 26. 5.

16. findit = *dividit.*

18. proprio = *meo.*

19. luce: for *die.* **adfluentis**: the years are thought of as flowing onward like a stream.

20. ordinat: *i.e.* counts.

21. occupavit: *i.e.* has already won.

22. non tuae sortis: *i.e.* above thy station; *sortis* is genitive of quality with *iuvenem*, which is in apposition with *Telephum*.

23. grata: with *compede*, as in i. 33. 14; oxymoron.

25 ff. Illustrations of the disaster that follows too lofty aspirations.

25. ambustus Phaethon: *i.e.* the destruction of Phaethon, who was burned by driving the chariot of Phoebus too near the sun. **avaras**: here in the sense of *avidas*, — *too eager, too lofty*.

26. grave: *i.e.* significant, one to be heeded.

27. gravatus Bellerophontem: *i.e.* having refused to bear him. After slaying the Chimaera with the assistance of Pegasus, Bellerophon endeavored to fly to heaven upon his back, but Pegasus threw off his rider, who fell to the earth.

29. ut sequare et vites: the substantive *ut*-clauses depend upon the notion of warning contained in *exemplum praebet*. **te digna**: *what befits thee*. **ultra quam licet**, *etc.*: *by thinking it wrong to hope for more than is lawful*.

31. disparem: *one ill-suited to thee*.

33. alia calebo femina: for the ablative, *cf.* i. 4. 19, *quo tepebunt*.

34. condisce: *i.e.* learn with care. **amanda** = *amabili*.

35. quos reddas: *to sing*, lit. *to render*, as in iv. 6. 43. The subjunctive is one of purpose. **atrae curae**: referring to her regrets for Telephus.

ODE XII.

1. mare temperant: *i.e.* the mild spring breezes smooth the surface of the sea, ruffled by the boisterous blasts of winter.

2. impellunt: strictly applicable only to the ships, but here applied to the sails. **lintea**: *sc. vela*, *sails*. **animae Thraciae**: breezes from the North; *animae* is in apposition with *comites*. For the conception of a wind as the companion of a season, *cf.* i. 25. 19, *hiemis sodali Euro*.

5 ff. The advent of the swallow is described in terms of the Procne legend. According to the commoner account, Procne, daughter of Pandion, king of Attica, had married Tereus, king of Thrace, and by him became the mother of Itys. Tereus then dismissed Procne and married her sister Philomela. In revenge Procne killed Itys and served up the flesh of the child to his father. She then fled with Philomela. Tereus followed them, whereupon Procne was changed into a swallow, Philomela into a nightingale.

6. infelix avis: the swallow. **Cecropiae**: for *Atticae*; Cecrops was the first king of Attica.

7. aeternum opprobrium: connected by *et* to *infelix*. **quod**: in the sense of *propterea quod*. **male**: *i.e.* too savagely, *viz.* in sacrificing her own son.

8. regum libidines: generalizing plurals.

9. dicunt: here for *canunt, play*, as in iii. 4. 1, *dic age tibia*.

10. fistula: the pipe of Pan.

11. cui pecus, *etc.*: Pan (the Roman Faunus) was the patron deity of the Arcadian shepherd folk; see i. 17. 2. **nigri colles**: the reference is to the dark evergreen trees that covered the Arcadian mountains; *cf.* i. 21. 7, *nigris Erymanthi silvis*.

13. adduxere . . . tempora: *the season has brought thirst*; in Italy, even the early spring is warm. **Vergili**: not the poet Virgil, but, as the context seems to show, some merchant. Nothing definite is known about him.

14. pressum Calibus = *Calenum*; see on i. 20. 9. **Liberum**: for *vinum*.

15. iuvenum nobilium: who the noble patrons were, is not known.

17. parvos onyx: some tiny receptacle made of onyx.

18. Sulpiciis horreis: a public storehouse on the Aventine, which later came into the possession of the Emperor Sulpicius Galba. The scholiast Porphyrio (shortly after 200 A.D.) remarks: *hodieque Galbae horrea vino et oleo et similibus aliis referta sunt*. On *Sulpiciis* for *Sulpicianis*, *cf.* iv. 5. 1, *Romulae* (for *Romuleae*) *gentis*.

19. donare, eluere: Introd. § 41. *c*. **largus**: *rich in promise*. **amara curarum**: *the bitterness of care*; for this use of the neuter plural, see on ii. 1. 23, *cuncta terrarum*.

20. eluere: *to drown*, as *lavere* in iii. 12. 2.

22. merce: *viz.* the nard. **non ego**, *etc.*: *I'm not the man, etc.*

23. immunem: *i.e.* without contributing thy share. **tingere**: '*to steep*' (Page).

24. plena: *well-stocked*.

26. nigrorum ignium: *viz.* of the funeral pyre. Death and all its associations are characterized by the poets as black; *cf.* ii. 3. 16. **dum licet**: with *misce*.

27. consiliis: *i.e.* plans for amassing wealth by trade; the case is ablative (Introd. § 38. *a*).

28. desipere: *i.e.* to cast serious thoughts aside. **in loco**: *at the fitting time*.

ODE XIII.

1. Audivere di, di audivere: *the gods have heard, aye heard they have;* for the repetition (here combined with chiasmus), *cf.* ii. 17. 10, *ibimus, ibimus.* **mea vota**: apparently a reference to the sentiments of iii. 10, where Lyce is represented as refusing to reciprocate the poet's devotion. In the present passage, the implication is that he had prayed that Lyce might be punished for her cruelty by growing old while still longing to seem as beautiful as in youth.

4. ludis: *i.e.* as though still a young girl; *cf.* iii. 15. 4, *desine inter ludere virgines.* **bibis impudens**: such indulgence might befit a younger person, but in Lyce it is out of place.

5. cantu tremulo: the maudlin singing of a drunken person; *cantu* is ablative of means with *sollicitas.*

6. lentum: *the sluggard.* **sollicitas**: conative, — *try to rouse.*

7. Chiae: here a proper name, like Lesbia, Delia, *etc.*; originally 'maid of Chios.'

8. excubat: *keeps watch;* the word is nicely chosen in view of the technical meaning ('stand guard') which it inevitably suggests. The implication is that the god goes to sleep in Lyce's presence.

9. importunus: *disdainfully.* **transvolat**: the god is winged. **aridas quercus**: figurative for faded women. So in i. 25. 19, Lydia is likened to *aridae frondes.*

12. capitis nives: gray hair.

13. Coae purpurae: the purple silks made at the island of Cos, much worn by the Roman *demi-monde.*

14. cari lapides: *precious stones.* **semel**: *once for all.*

15. notis fastis: *in the public records; fastis* is ablative, dependent upon both *condita* and *inclusit; notis* suggests that the records, which are open to all, bear clear testimony to Lyce's age. **condita inclusit**: *has laid away and locked up.*

17. Venus: here for *venustas,* 'graceful beauty.'

18. illius, illius: *of her, of her, I ask;* note the short penult; for the repetition, *cf.* line 1 above.

20. surpuerat: for *surripuerat;* the form is colloquial.

21. felix: *viz.* on account of my tributes to thy charms. **post Cinaram**: *i.e.* after her death; for Cinara, see on iv. 1. 3 ff. **notaque et artium**, *etc.*: *a well-known beauty and of winning ways; que . . . et* are correlative.

24. servatura: the future participle here denotes purpose; on its

free use in Horace, see on ii. 3. 4. **parem**: *to equal;* in predicate relation to *Lycen.*

25. cornicis vetulae temporibus: for the proverbial longevity of the raven, *cf.* iii. 17. 13, *annosa cornix*, with note.

28. dilapsam in cineres facem: the comparison is intended to suggest that Lyce is no longer a torch to fire the heart of youth; her flame has burnt out.

ODE XIV.

1. patrum, Quiritium: *i.e. senatus populusque Romanus.*

2. plenis honorum muneribus: *with full meed of honors; honorum* is appositional genitive.

3. in aevom = *in omne aevom, for ever;* a pleonastic modifier of *aeternet.*

4. titulos: *inscriptions.* **memores fastus**: *commemorative records;* for the force of *memores*, see on iii. 17. 4; note that for poetic effect Horace here uses the rare form *fastūs* (fourth declension); ordinarily the word is of the second declension.

5. aeternet: deliberative subjunctive. **habitabilis**: here, *inhabited.*

6. oras: *regions.*

7. quem: prolepsis. **legis expertes Latinae**: *free (as yet) from Roman rule.*

8. Vindelici: see iv. 4. **didicere**: *cf.* iv. 4. 25, *sensere.*

9. Marte: for *bello*, as often. **tuo**: the emphatic word, — *thine were the troops.*

10. Genaunos, Breunos: they dwelt in the valley of the Inn in the Tyrol.

11. velocis: *i.e.* swift in their movements of attack and retreat. **arces**: *strongholds.*

12. Alpibus tremendis: awe-inspiring with their glaciers and towering peaks.

13. deiecit: *i.e.* hurled down from their heights. **plus vice simplici**: *i.e.* with a vengeance that more than made amends for the previous devastation wrought by these barbarians; *plus* here does not influence the construction.

14. maior Neronum: Tiberius, who was four years older than his brother Drusus; *cf.* iv. 4. 28.

15. immanis Raetos: for the Raeti, see on iv. 4, 'Occasion of the

Poem.' Strabo tells us that, whenever they captured a town, they slaughtered all the male inhabitants, even to the children.

17. spectandus quantis fatigaret, *etc.: a wonder to behold for the havoc with which he overcame, etc.; fatigaret* is subjunctive of indirect question. The ordinary caesura of the verse is neglected, as in i. 37. 14; Introd. § 43.

18. devota morti pectora liberae: *their hearts sacrificed to the death of freemen;* this observation is intended to heighten Tiberius's glory by indicating the obstacles with which he had to cope.

21. exercet: *lashes.* **Auster**: 'the boisterous master of the Adriatic'; iii. 3. 5; i. 3. 14 f. **Pleiadum choro**, *etc.*: the reference is to the autumn setting of the Pleiades, which was attended by storms.

24. per ignes: *i.e.* through the fierce tumult of the fight.

25. tauriformis Aufidus: rivers were often represented as bulls, a conception doubtless drawn from the roaring stream.

26. Dauni: a mythical king of Apulia. **praefluit**: for *praeterfluit*, as in iv. 3. 10.

29. Claudius: Tiberius (Claudius Nero).

30. ferrata: *i.e.* with iron weapons, or defended by iron mail.

32. stravit humum: *i.e.* with the slain. **sine clade**: *viz.* to his own troops.

33. te, te, tuos: emphatic repetition; the reference is to Augustus; *tuos* is here used in the sense of *propitios*.

34. quo die = *eo die, quo, viz.* August 29, 30 B.C.

36. vacuam aulam: Antony and Cleopatra had withdrawn from the palace to the Mausoleum, where they committed suicide.

37. lustro tertio: *i.e.* fifteen years later.

38. reddidit = *rursus dedit.*

39. peractis imperiis: the 'orders executed' are those given to Drusus and Tiberius by Augustus. The case is dative.

40. adrogavit: *i.e.* has won.

41. Cantaber: the Cantabrians had long been a menace to Rome, and though temporarily subdued had risen in repeated revolts. They were finally subjugated by Agrippa in 19 B.C.

42. Medus: for *Parthus*, as often. A compact of friendship between Rome and Parthia had been entered into in 20 B.C., by which the Parthian king, Phraates, restored the Roman standards captured from Crassus at the disaster of Carrhae in 53 B.C. **Indus, profugus Scythes**: Suetonius (*Aug.* 21) tells us that Augustus made treaties

of friendship with the Indians and Scythians. On *profugus Scythes*, *cf.* iii. 24. 9.

43. tutela praesens: *mighty guardian; tutela*, properly abstract, is here used concretely; *praesens* as in i. 35. 2.

44. dominae: *cf.* iv. 3. 13, *Romae principis urbium.*

46. Nilus, Hister, Tigris: note the artistic change from the names of peoples to the streams near whose banks the people dwelt. The Nile suggests the Aethiopians, who, after previous hostilities against the Romans, in 20 B.C. sent ambassadors to sue for peace. The Hister suggests the refractory Dacians; the Tigris the Armenians, subjugated by Tiberius in 20 B.C.

47. beluosus Oceanus: the waters about Britain were fabled to breed monsters unknown in other seas. In representing the British Ocean as heeding Augustus's mandates, Horace probably refers to the embassy sent to Rome by certain British kings, — at what time is uncertain.

48. obstrepit: *roars around;* lit. *roars at.*

49. non paventis funera Galliae: the firm faith of the Gauls in the immortality of the soul and in happiness after death enabled them to face destruction with resolution; *Galliae* is genitive. For the poetic plural in *funera*, *cf.* i. 8. 15.

50. durae Hiberiae: *cf.* iv. 5. 27, *ferae Hiberiae;* as the Cantabrians have already been alluded to above, Horace is here probably thinking of other wild tribes of the Spanish peninsula. **audit**: *obeys.*

51. caede gaudentes Sygambri: see on iv. 2. 34.

52. compositis armis: '*with weapons laid to rest*' (Page).

ODE XV.

1. proelia: *i.e.* of Augustus's martial achievements. **loqui** = *canere*, as iv. 2. 45.

2. lyra: with *increpuit*. — 'rebuked me by striking his lyre.' The same god gives the warning who had endowed him with the gift of song; see iv. 6. 29, *mihi Phoebus artem carminis dedit.*

3. ne darem: (*bidding me*) *not to spread;* a substantive clause, depending upon the idea of ordering involved in *increpuit.* **parva Tyrrhenum**, *etc.*: 'my tiny sails of lyric song on the vast sea of Augustus's glory.'

4. tua Caesar, aetas, *etc.*: forbidden to sing of martial deeds,

the poet proceeds to rehearse Augustus's triumphs in the field of peace.

5. fruges . . . uberes: agriculture had been well-nigh ruined by the protracted civil wars.

6. Note the impressive polysyndeton (*et . . . et . . . et, etc.*) continued till line 16. **signa**, *etc.*: a poet's exaggeration of the facts, for which see on iv. 14. 42. **nostro Iovi**: note the emphatic position of *nostro*, — *our* temples, as opposed to those of the Parthians. *Iovi* (= *templo Iovis*) is used generically for Rome; the standards were actually deposited in the temple of Mars.

7. superbis: *splendid.*

8. postibus: dative of separation with *derepta.* **vacuom duellis**: *free from wars;* prolepsis. On the form of *vacuom*, see Introd. § 34. For the form of *duellis*, see on iii. 5. 38.

9. Ianum Quirīni clausit: the temple or arcade of Janus was closed when no wars were in progress. Till the reign of Augustus this had happened only twice in Roman history. Instead of *Ianus Quirini*, we elsewhere find *Ianus Quirinus.* Horace here seems to use *Ianum* to indicate the temple, *Quirini* to designate the god. **ordinem**: object of *evaganti.*

10. frena licentiae iniecit: *put a curb on license;* for the conditions complained of, see especially iii. 6 and iii. 24.

12. veteres artis: the old virtues that had made Rome great, *frugalitas, fortitudo, iustitia, temperantia, patientia, fides, castitas.* See especially Book iii., Odes 1–6.

13. Latinum nomen, Italae vires, fama imperi: the three stages in the extension of Roman dominion.

14. imperi: with both *fama* and *maiestas.*

15. ortus: a striking instance of the poetic plural.

17. custode rerum: *cf.* iii. 14. 15, *tenente Caesare terras.*

19. ira: *sc. bellica.*

21. qui Danuvium bibunt: the recently defeated Vindelici and other Alpine tribes referred to in iv. 2; iv. 14. *Danuvius* is the name of the upper Danube. For this means of indicating a nationality, *cf.* ii. 20. 20, *Rhodani potor.*

22. edicta Iulia: the conditions of peace and alliance which Augustus (whose adoptive gentile name was Julius) had imposed upon foreign nations. **Getae**: see on iii. 24. 11.

23. Seres: see on i. 12. 56. **infidi Persae**: *cf. Epist.* ii. 1. 112, *Parthis mendacior.*

24. Tanain prope orti: the Scythians; see on iv. 14. 42; note the anastrophe of the dissyllabic preposition.

25. profestis lucibus: *on working days; lux* for *dies*, as frequently.

28. rite: *in due form.* **adprecati**: first used by Horace, and not again found till Apuleius, two centuries later.

29. virtute functos: 'who had wrought deeds of valor' (*'the heroic dead,'* Page). **more patrum**: with *canemus*. Cicero, in *Tusc. Disp.* i. 2, alludes to the custom here mentioned.

30. Lydis remixto, *etc.: with song mingled with the music of Lydian pipes; tibiis* is ablative (Introd. § 38. *a*). Plato mentions the Lydian style of music as soft and adapted to banquets.

31. Troiam, Anchisen, progeniem Veneris: the source and founders of the Roman race; under *progeniem Veneris*, we are to understand not only Aeneas, but his illustrious descendants, Julius and Augustus.

CARMEN SAECULARE.

1. silvarum potens. so Venus, in *Odes*, i. 3. 1, is called *diva potens Cypri*. On Diana as goddess of woods and groves, *cf. Odes*, iii. 22. 1, *montium custos nemorumque;* Catullus, 34. 9, *domina silvarum virentium*.

2. decus: in apposition with both *Phoebe* and *Diana*.

3. semper: with both *colendi* and *culti*.

5. quo: with *dicere*. **Sibyllini versus**: see 'Occasion of the Hymn.'

6. lectas, castos: grammatically *lectas* limits *virgines*, and *castos* limits *pueros*, yet logically both adjectives belong to each substantive.

7. septem placuere colles: in that the sanctuaries of the gods appear on the hills.

9. alme Sol: frequently identified with Apollo.

10. promis: *usher in.* **et idem**: *and yet the same.*

13. rite: *duly.* **aperire**: dependent on *lenis; cf. Odes*, i. 24. 17, (of Mercury) *non lenis precibus fata recludere*.

14. lenis: the imperative force extends also to *lenis*, — *be gentle, etc.* **Ilithyia**: a Greek goddess (Εἰλείθυια) who presided over the birth of children; she is here identified with Diana; *cf.* iii. 22. 2. As the name was unfamiliar to Roman ears, Horace adds two simple

Roman designations, *Lucīna*, properly an epithet of Juno in the capacity of helper in child-birth, and *Genitalis*, newly coined by the poet. In *Ilithyia*, *yi* is diphthongal, with the sound of Greek υι; *cf.* *Odes*, iv. 6. 28, *Agyieu.*

17. producas: *rear*, *train up*, as in *Odes*, ii. 13. 3. **patrum decreta**, *etc.*: Horace alludes to the *lex Iulia de maritandis ordinibus*, proclaimed by Augustus in 18 B.C. (the year before the saecular celebration), by virtue of the tribunician power with which he had been invested. The measure is here spoken of as the *patrum decreta*, — probably because Augustus had issued the edict after consulting with the Senate and receiving the sanction of that body. This edict was intended not only to increase the number of marriages, but also to encourage the birth of children by promising certain honors and immunities to fathers of large families, while on the other hand certain penalties were imposed upon the unmarried and upon childless married people.

18. super iugandis feminis: *i.e.* concerning the encouragement of marriage.

19. prolis novae feraci: *i.e.* that give promise of being fruitful in new offspring; the genitive with *ferax*, as in *Odes*, iv. 4. 58.

20. lege marita: lit. *the married law;* but here apparently in the sense of *marriage rites.*

21. certus undenos, *etc.*: *that the fixed circuit of ten times eleven years may bring again, etc.* For the late postponement of *ut*, *cf.* *Odes*, iv. 2. 21, *iuvenemve.*

22. cantus referatque ludos: for *cantus ludosque referat;* see on *Odes*, i. 30. 6.

23. ter . . . frequentis: *i.e.* thronged for three days and nights, the period set for the celebration.

25. veraces cecinisse: *truthful in your past predictions; cf.* *Odes*, ii. 16. 39, *Parca non mendax.* The perfect tense here has its full force.

26. quod semel dictum, *etc.*: *as has been once ordained, and so may the fixed course of events maintain it; quod* serves both as subject of *dictum est* and as object of *servet*, — to our feeling a somewhat awkward construction.

27. iam peractis: *sc. bonis fatis;* the reference is to the *saeculum* just closed.

29. fertilis frugum: *rich in crops;* for the genitive, see Introd. § 36. *a*; *fertilis* is in predicative relation to *tellus*, — *may the earth be rich and bless Ceres, etc.*

31. fetus: *the crops.* **aquae**: *the rains.* **salubres, Iovis**: with both *aquae* and *aurae*.

33. condito: *sc. in pharetra.* **telo**: *viz.* the arrow.

37. Roma si vestrum, *etc.*: the context clearly implies that Rome *is* the work of the gods. Hence the passage virtually means, 'in the name of your own work and our Trojan origin.' Special emphasis rests on *vestrum* and *Iliae*.

38. litus Etruscum, *i.e.* the coast of the Mare Tuscum, on which Aeneas and his followers landed.

39. pars: *the remnant;* in apposition with *turmae*. The reference is to the Trojans who accompanied Aeneas after the fall of Troy.

41. sine fraude: *without harm;* for this meaning of *fraus*, see on ii. 19. 19.

42. castus: used apparently in the same sense as the Virgilian *pius*.

43. munivit iter: *viam munire* is the technical expression for building or paving a road; so here *munivit iter* has nearly the force of our 'paved a way,' in its figurative sense. **daturus plura relictis**: destined to give his followers larger things (Rome) than they had left behind (Troy).

45. di: the gods in general.

47. Romulae genti: *Romulae* for *Romuleae*, as in *Odes*, iv. 5. 1. **rem**: *prosperity.* **prolemque**: a hypermetric verse, appropriate in view of the fulness of blessings here entreated.

49. quae vos veneratur: *what he prays of you; veneror* here takes two accusatives. **bobus albis**: *i.e.* in connection with the sacrifice of white steers.

50. clarus sanguis: Augustus. On *sanguis* 'descendant,' *cf.* iii. 27. 65.

51. bellante prior, *etc.*: the wish in *impetret* extends also to *bellante prior*, — 'may he prove superior to the foe that disputes his power, just as he is ever generous to the fallen'; *cf.* Virg. *Aen.* vi. 853, *parcere subiectis et debellare superbos*.

53. mari terraque: with *potentis*. **manus**: *sc. Romanorum*.

54. Medus: see on *Odes*, iv. 14. 42. **Albanas**: a poetic variation for *Romanas*, since the Romans were sprung from Alba.

55. Scythae responsa petunt, Indi: see on *Odes*, iv. 14. 42. **superbi**: with *Scythae*.

61. augur, *etc.*: we have here the four phases under which Apollo was commonly conceived: (1) as augur; (2) as archer, 'the far

darter'; (3) as the god of music and leader of the Muses; (4) as the god of healing.

63. fessos: for *aegros.*

65. Palatinas aras: at which the present hymn is being sung. **videt aequos**: *gazes upon with favor.*

66. rem Romanam: *the Roman state.* **felix**: with *Latium.*

67. alterum in lustrum meliusque semper aevom: *to lustra ever new, and ages ever better; semper* is to be taken with both phrases.

69. quaeque: *and Diana who; Diana* is joint subject (with *Apollo*) of *proroget.* **Aventinum tenet Algidumque**: Diana had long had a famous temple on the Aventine, founded by Servius Tullius; she was also worshipped on Mt. Algidus (in Latium, southeast of Rome).

70. quindecim virorum: ordinarily one word; the separation is poetical. For the *quindecimviri*, see 'Occasion of the Hymn.'

71. puerorum: including both sexes.

73. haec: *viz.* what we have entreated. **sentire**: *purpose;* the infinitive depends upon *spem*, which here takes the construction of *spero.*

75. doctus: *viz.* by Horace, the author of the hymn; *cf. Odes*, iv. 6. 43, *docilis modorum vatis Horati.* **Phoebi et Dianae**: dependent upon *laudes.*

EPODES.

EPODE I.

1. Liburnis: see on i. 37. 30. **inter alta propugnacula**: *viz.* of Antony's Egyptian ships, which were constructed with high towers.

4. tuo: *sc. periculo.*

5. quid nos: *sc. facturi sumus.* **quibus te si superstite**, *etc.*: *to whom life is sweet if (I have it) with thee alive.* The ellipsis with *si* seems somewhat harsh.

7. utrumne: redundant for *utrum.* **iussi**: *sc. a te.*

9. hunc laborem: *sc. militiae.* **laturi**: *sc. sumus.* **decet qua**: for *qua decet.*

10. non molles: litotes for *fortes.*

12. inhospitalem Caucasum: *cf.* i. 22. 6.

13. occidentis . . . sinum: *the remotest corner of the West.*

15. roges: *would you ask?* The question is virtually equivalent to a protasis, *si roges, — should you ask.* **tuom**: *sc. laborem;* for

the form, see Introd. § 34. **quid iuvem**: *what help I should lend;* potential subjunctive in indirect question.

16. firmus parum: referring to the poet's health, which was not robust.

17. comes: *as comrade;* with conditional force, — 'if I am with thee.'

18. qui maior, *etc.: maior* has predicative force; *habet* = *occupat,* — *lays hold with greater power on those who are absent (from the friends they love).*

19. adsidens avis: *a brooding (mother) bird.* **implumibus pullis**: *for her unfledged nestlings;* dative of interest with *timet.*

21. relictis: *if left behind;* with *pullis.* **non ut adsit,** *etc.: non latura* stands in adversative relation to *timet,* and *ut adsit* in turn stands in adversative relation to *non latura,* — *though not likely to lend more help despite her presence* (lit. *though she be present*).

22 praesentibus: superfluous repetition of the idea contained in *ut adsit.*

23. militabitur: *sc. a me.*

24. tuae spem gratiae: according to Kiessling, not 'hope of thy favor,' but 'hope of giving thee pleasure.'

25. non ut iuvencis inligata, *etc.*: 'not that more straining oxen may be yoked to my ploughs'; lit. *not that my ploughs may strain, fastened to more oxen.*

27. pecusve . . . pascuis: *or that my flock may seek Lucanian pastures for Calabrian.* Only rich men would be able to send their flocks away from Calabria to the cooler Lucania in the sultry season; on the heat of Calabria, see *Odes,* i. 31. 5, *aestuosae Calabriae.* On the force of *mutare,* see note on *Odes,* i. 17. 2; *pascuis* is ablative of association; Introd. § 38. *a.* **ante sidus fervidum**: *i.e.* before the heat of the blazing dog-star.

29. neque ut superni, *etc.*: 'nor that I may possess a villa of shining marble near lofty Tusculum.' Tusculum, high up in the Latin hills, was a favorite summer resort in Horace's day. **Tusculi Circaea moenia**: Tusculum, according to legend, was founded by Telegonus, son of Circe and Ulysses.

30. tangat: *i.e.* be near; the villas were on the hillside just below Tusculum itself.

31. satis . . . ditavit: an allusion to the Sabine farm given to Horace by Maecenas in 33 B.C., two years before the date of this epode.

32. haud paravero: *I'll not lay up* (*riches*). The future-perfect is but a stronger future.

33. quod premam: *to bury.* **avarus**: with the subject of *premam.* **ut Chremes**: Chremes (a character borrowed from Attic Comedy) is typical for a miser.

34. discinctus: *dissolute, reckless; ut* is to be understood with *nepos.*

EPODE II.

1. procul: here used as a preposition, governing the ablative *negotiis.*

2. ut prisca gens: apparently a reference to the Golden Age.

3. exercet: *works, tills.* **suis**: like *paterna, suis* points out that the man is tilling his own estate; he is not merely a tenant farmer.

4. solutus omni faenore: *i.e.* freed from the many worries of money lending. The speaker (Alfius) naturally thinks of the hardships of his own vocation.

5. excitatur: *sc. ex somno.* **miles**: *as a soldier.*

6. horret: *shudders at;* here used transitively.

7. superba . . . limina: an allusion to the morning *salutatio* paid by *clientes* to their *patronus.*

9. ergo: *i.e.* since he is exempt from the various annoyances just enumerated. **adulta propagine . . . populos**: the training of the vine on the poplar is here spoken of as wedding the poplar with the vine; see note on *Odes*, iv. 5. 30. The ablative is one of association; Introd. § 38. *a.*

11. reducta valle: *sequestered valley.* **mugientium**: *sc. boum; cf.* the use of *latrantes* for *canes; balantes* for *oves, etc.*

13. inutilisque, *etc.*: the poet passes to the mention of fruit trees and their care.

14. feliciores: *i.e.* more fruitful.

16. infirmas: *defenceless.*

17. decorum: *crowned.*

18. Autumnus: here personified. **agris**: *in the fields.*

19. ut: exclamatory, — *how!* **gaudet decerpens**: *i.e. delights to pluck*, a Greek form of expression.

20. certantem purpurae: *vying with the purple;* another Grecism; *cf.* ii. 6. 15, *viridi certat Venafro;* Introd § 36. *c.*

21. qua muneretur te: *with which to honor thee; i.e.* in order that he may honor thee with them. Logically *qua* refers to *pira* as

well as to *uvam*. The first fruits were regularly offered to the gods. **Priāpe**: the god of gardens and vineyards. **pater**: a common epithet of all deities.

24. tenaci: *i.e.* thick; lit. *that holds (together)*.

25. altis ripis: *i.e.* between their high banks. **interim**: as he lies there.

26. queruntur: *warble.*

27. fontes obstrepunt: *i.e.* the fountains with their plashing waters vie with the music of the warbling birds.

28. somnos levis: *soft slumbers*, as in *Odes*, ii. 16. 15. **quod invitet**: relative clause of result, — 'a sound so sweet that it lulls to slumber.'

29. tonantis: merely a standing epithet of the god, and so without special significance here. **annus hibernus** = *hiems ; cf. Odes*, iii. 23. 8, *pomifero anno*, 'autumn.'

31. trudit: a stronger *agit.* **multa cane**: poetic for *multis canibus ; cf. Odes*, i. 15. 6, *multo milite.*

32. obstantis: *i.e.* placed in their path.

33. levi: *smooth, polished.* **rara retia**: *wide-meshed nets; i.e.* as compared with the nets used by fishermen.

34. dolos: in apposition with *retia.*

35. pavidumque leporem: note the fine suiting of the metre to the sense of the line. The anapaest (*pavidum*) followed by the tribrach (*-que lepo-*) suggests the quick darting of the frightened hare; a second anapaest in *laqueo* helps to maintain the movement of the verse. **advenam gruem**: *i.e.* the migratory crane, which came to Italy from the North in the winter season, and was highly esteemed as a table delicacy; *advenam* has adjective force; *cf. Odes*, i. 1. 1, *atavis regibus.*

37. quas amor curas habet: incorporation of the antecedent in the relative clause. **habet**: *i.e.* involves, occasions.

38. haec inter: for the anastrophe, *cf.* iii. 3. 11.

39. in partem: *i.e.* performing her share. **iuvet**: *i.e.* help tend.

41. Sabina qualis: for the Sabine mother as the type of housewifely virtues, see *Odes*, iii. 6. 37 ff. **perusta solibus**: *sun-burnt.*

42. pernicis Apuli: for the industry of the Apulians, *cf. Odes*, iii. 16. 26.

43. sacrum: the hearth is called sacred as being the centre of family worship and the place near which the statues of the gods were

often set up. **vetustis**: *i.e.* well seasoned. **extruat, siccet adparet**: continuing the protasis begun in *quodsi iuvet.*

44. sub adventum: *against the coming, i.e.* in anticipation of his return.

45. textis cratibus: a sheep-fold made of wicker work.

47. dulci: grammatically with *dolio*, logically with *vina.*

48. inemptas: *i.e.* simple.

49. Lucrina conchylia: the oysters of the Lucrine Lake near Naples were highly prized. **iuverint**: *sc. magis; iuverint* introduces the apodosis of the conditional sentence begun in line 39.

50. magisve: *sc. iuverint.* **rhombus, scari**: *turbot, scar;* both fish were highly prized.

51. siquos, *etc.*: *if winter, thundering on the eastern waves, should turn any to our coasts, i.e.* if winter's storms should divert any of these fish from the eastern Mediterranean to Italian waters; on *intonata*, here with active force, *cf. cenatus* 'having dined'; *pransus*, 'having lunched,' *etc.*

53. Afra avis, attagen Ionicus: evidently special delicacies.

55. pinguissimis: the epithet is transferred from the fruit to the branches.

58. malvae salubres: the wholesome mallows are mentioned also in *Odes*, i. 31. 16, *leves malvae.*

59. Terminalibus: this festival fell on the 23d of February.

61. ut: exclamatory, as above, line 19.

65. postos: *ranged (around)*; by syncope for *positos; cf.* Virg. *Aen.* i. 249, *compostus pace quiescit.*

66. renidentis: *i.e.* sparkling in the firelight.

67. locutus: *sc. est.*

68. iam iam futurus: *on the very point of becoming.*

69. redegit: *called in.* **Idibus, Kalendis**: the regular points in the month for financial settlements.

70. ponere: *to put it out, viz.* at interest. On *quaero* with the infinitive, *cf. Odes*, i. 37. 22, *perire quaerens.* Note the effect of the asyndeton in intensifying the surprise reserved for this closing line.

EPODE III.

1. Parentis senile guttur fregerit: *strangle an aged parent; cf. Odes*, ii. 13. 5, *sui parentis fregisse cervicem.* In the present passage, *fregerit* is future perfect. **olim siquis**: *if ever any man.*

2. senile: grammatically with *guttur*, but logically with *parentis*.

3. edit: archaic subjunctive form for *edat*, from *edo*, 'eat.'

4. O dura messorum ilia: *Oh, the tough stomachs of harvesters, i.e.* to be able to eat garlic with impunity, as was their wont; *ilia* is used for *ventres;* similarly *praecordiis* in the following line.

5. veneni: with *quid*.

6. viperinus cruor: regarded as a potent poison; *cf. Odes*, i. 8. 9.

7. incoctus me fefellit: *i.e.* 'has it been brewed with these herbs without my knowing it?' For the Grecism, *cf. Odes*, iii. 16. 32, *fallit sorte beatior.* **an malas Canidia tractavit dapes**: *or did Canidia prepare the poisonous dish?* Canidia was a notorious sorceress of the day; see *Epodes* 5 and 17.

9. ut: *when.* **Argonautas . . . candidum**: *i.e.* fair beyond all the other Argonauts.

10. ducem: *viz.* Jason.

11. ignota . . . iuga: *i.e.* as he set out to put upon the fire-breathing bulls the yoke to which they were strangers. The yoking of these monsters was one of the tasks imposed by Aeetes upon Jason when he sought to recover the Golden Fleece. By Medea's magic powers, as the legend ran, he was enabled to accomplish the feat.

12. hoc: *viz.* garlic, to serve as antidote against the furious bulls.

13. hoc: the almost immediate repetition of the word and its position at the beginning of the verse lend special emphasis, — *in this were steeped the gifts with which she* (Medea) *punished her rival.* The reference is to the cloak and diadem presented by Medea to Creusa (or Glauce), daughter of the Corinthian king, Creon. The gifts burst into flame and consumed Creusa. *Paelicem* is literally *mistress;* Jason had deserted Medea for Creusa.

14. serpente alite: *i.e.* on her chariot of dragons; the singular is here collective.

15. siderum vapor: *i.e.* the heat of the dog-star, whose influence was supposed to affect the temperature. **insedit**: *brood over.*

16. siticulosae Apuliae: *cf. Odes*, iii. 30. 11, *pauper aquae Daunus.*

17. nec munus . . . aestuosius: *nor did the gift burn hotter into the shoulders of manful Hercules.* The allusion is to the gift of the poisoned tunic sent to Hercules by Deianira, when the hero fell in love with Iole; the garment proved his death; *efficacis* refers to Hercules's famous labors; *aestuosius* is used predicatively.

19. siquid concupiveris: *i.e.* 'if you ever do any such thing again.'

21. puella: *sweetheart.* **opponat, cubet**: optative subjunctives; *precor* is parenthetical.

EPODE IV.

1. sortito: *i.e.* by nature's decree. **obtigit**: *sc. discordia.*

2. discordia est: *sc. tanta.*

3. Hibericis funibus: excellent ropes were made of the Spanish *spartum*, a kind of broom. **peruste**: *scarred;* the man had been a refractory slave and had been visited with the customary slave punishments. **latus, crura**: synecdochical (Greek) accusatives.

4. dura: with *compede.*

5. licet ambules: *although you strut about.*

6. genus: *i.e.* thy origin.

7. Sacram Viam: the route of triumphal processions, and a favorite promenade. It passed along the base of the Palatine Hill and through the Forum. **metiente**: *i.e.* traversing the entire length of the street.

8. bis . . . toga: the size is evidently unusually large, and marks the man's effort to ape the extreme of fashion; *bis trium ulnarum* (about three yards) refers to the width of the toga before being draped about the person.

9. ut vertat, *etc.*: *how righteous indignation spreads over people's faces as they pass by; vertat* is best taken in its literal sense of 'change,' 'alter'; *huc et huc* is poetical for *huc et illuc; euntium* is for *praetereuntium*, — the simple verb for the compound, as frequently in poetry.

11. 'sectus,' *etc.*: '*scourged,*' the indignant utterances of those passing by. The reference is to the time when the upstart was still a slave and had committed offences that incurred the punishment here mentioned. **flagellis triumviralibus**: the *triumviri capitales* were a board of magistrates, who, in addition to the maintenance of public order, took cognizance of petty offences committed by slaves.

12. praeconis ad fastidium: 'till the beadle was tired'; the *praeco* was charged with securing execution of the penalties imposed by the *triumviri.* Punishment was administered by the *tortor*, while the *praeco* continued to call out the nature of the offence. The slave's violations of the law had been so flagrant or so frequent that the beadle had finally become exhausted.

13. arat: *i.e.* owns. **Falerni fundi**: valuable land, as producing the famous Falernian wine.

14. Appiam: *sc. Viam.* The Appian Way led south from the city; hence it was the natural thoroughfare to the man's Falernian estate. **terit**: *i.e.* travels.

15. sedilibus in primis: at the theatre. **magnus eques**: sarcastic, — *as though a great knight.*

16. Othone contempto: in 67 B.C., L. Roscius Otho, a tribune for the year, secured the passage of a law providing that the first fourteen rows of the theatre should be reserved for those of equestrian rank. The upstart is presumably not really an *eques*, but his enormous wealth, vastly in excess of the equestrian census of 400,000 sesterces (about $20,000), makes him thrust himself into the front rows of the theatre, in lofty scorn of Otho's law.

17. quid attinet: *of what use is it?* **tot ora**, *etc.*: *for so many heavy ships with (brazen) beaks to be led against the pirates.* lit. *so many beaked prows of ships of heavy weight.*

19. latrones atque servilem manum: alluding to the free-booters and runaway slaves armed by Sextus Pompeius and used to man the fleet with which for a time he defied Octavian.

20. hoc, hoc tribuno militum: *i.e.* there is no hope of success with such leaders; for the emphatic repetition in *hoc, hoc*, *cf. Odes*, ii. 17. 10, *ibimus, ibimus.*

EPODE V.

1. At: an abrupt introduction, according with the terror of the boy who speaks. **o deorum**, *etc.*: *i.e.* 'in the name of all the gods in heaven.' ' .

3. fert: *means.* **omnium**: the four hags, Canidia, Sagana, Veia, Folia.

4. voltus: *sc. ferunt.*

5. te: Canidia, leader of the women. **si vocata**, *etc.*: *i.e.* 'if thou hast ever had offspring.'

6. Lucīna: an epithet of Juno in her capacity as the patron goddess of child-birth. **veris**: see 17. 50.

7. per hoc . . . decus: the purple border of the *toga praetexta*, the dress of boys. **inane**: as failing to afford the protection due a helpless youth.

8. improbaturum: *sure to show his disapproval*, a milder word

instead of *puniturum*. evidently intended to soften the hearts of his tormentors. On Horace's free use of the future participle, see on *Odes*, ii. 3. 4.

9. noverca: the type of cruelty.

11. ut haec, *etc.: as the boy halted, having uttered these plaints with quivering lip; haec* is the accusative of result produced with *questus*, which agrees with *puer*.

12. insignibus: *i.e.* his toga and *bulla*, the locket worn at the throat of children as an amulet to protect them from the 'evil eye' and other malign influences.

13. impube corpus: in apposition with *puer*. **quale posset mollire**: *such as might soften;* clause of characteristic.

14. Thracum: *i.e.* barbarians.

15. Canidia: her real name is said to have been *Gratidia;* for such disguises in names, see note on *Odes*, ii. 12. 13, *Licymniae*. **implicata**, *etc.: i.e.* like a Fury; the participle is used as a middle; hence the direct objects, *crinis* and *caput*.

16. incomptum: *dishevelled*.

17. caprificos, cupressus: *i.e.* bits of wood from these trees. The nouns are subjects of *aduri*. Note that *cupressus*, usually of the second declension, is here declined according to the fourth; *cf.* the similar use of *myrtus* in *Odes*, ii. 15. 6.

18. funebris: see on ii. 14. 23.

19. uncta: to be taken with both *ova* and *plumam*.

20. strigis: the owl was a bird of evil omen; *strigis* limits *ova* as well as *plumam*.

21. Iolcos: a Thessalian city, mentioned as the source of poisonous herbs, since the Thessalian women were famed as sorceresses. **Hiberia**: the Pontic Hiberia in Asia Minor is meant.

23. ossa: bones from a human body.

24. Colchicis = *magicis*, such as Medea of Colchis, the most famous of mythical sorceresses, was wont to use in her incantations.

25. expedita Sagana: *Sagana* (another of the witches) *girt high*, for freedom of movement.

26. Avernalis aquas: water from ill-omened Avernus, the noisome lake near Cumae, regarded as the entrance to the lower world. The water was thought to possess magic power.

29. abacta nulla, *etc.: Veia* (another of the witches), *held back by no sense of guilt*.

30. ligonibus: poetic plural.

32. quo posset, *etc.: in order that buried there the boy, etc.; quo* is really the relative adverb ('whither'), referring to *humum*.

33. longo die bis terque: *twice or thrice in the course of the weary day;* the words limit *mutatae*. The sight of fresh viands would naturally intensify the sufferings of the boy.

34. inemori: this verb is found only here. **spectaculo**: dative.

35. cum promineret ore: *protruding with his face;* a circumstantial *cum*-clause, equivalent to a present participle. **quantum exstant**, *etc.: i.e.* only as much as the bodies of swimmers are raised above the surface of the water.

38. amoris poculum: *a love-charm.*

39. interminato: *forbidden;* for the passive use of perfect passive participles of deponent verbs, *cf. Odes*, i. 1. 25, *detestata.* **cum semel** = *simul ac.*

40. intabuissent: oblique form, after a secondary tense, of an original future perfect indicative (*cum intabuerint*).

42. Foliam: the fourth of the witches.

43. otiosa Neapolis: *gossiping Naples.* Naples, according to the scholiast, was Canidia's home, and so took a natural interest in her doings and those of her associates.

45. excantata: with both *sidera* and *lunam.* **voce Thessala**: see on line 21.

47. inresectum pollicem: *i.e.* a thumb whose nail was uncut.

48. rodens: a mark of frantic rage.

49. aut quid tacuit: *or rather what did she leave unsaid? i.e.* to what abominable utterances did she not give vent? **rebus meis**: *to my deeds.*

51. Diana: *i.e.* Luna. **quae silentium regis**: *cf.* Virg *Aen.* ii. 255, *tacitae per amica silentia Lunae.*

53. adeste: *be propitious to me.* **hostilis domos**: *i.e.* the homes that resist Canidia's power, particularly that of Varus (the *senem* of line 57).

55. formidulosis: *i.e.* inspiring dread.

57. senem adulterum: *the old rake;* the Varus of line 73; *cf. Odes*, i. 1. 1, *atavis regibus.* **quod omnes rideant**: *a sight for all to laugh at;* relative clause of purpose.

58. latrent: *bark at and drive* as suppliant to Canidia's presence. The word is here transitive and governs *senem.* **Suburanae canes**: the Subura, to be thought of as Canidia's home, was a disreputable quarter of Rome lying between the Esquiline, Viminal, and Quirinal.

59. nardo perunctum: Varus had been anointed with the magic perfume by Canidia, in order that the dogs might set upon him and drive him to her.

60. laborarint: *have wrought, have prepared.*

61. quid accidit: the charm refuses to work. **dira**: *i.e.* potent. **barbarae**: Medea's home was Colchis. **minus** = *non.*

62. venena: *philters; venenum* originally meant 'love-charm,' 'philter,' from *Venes-*, root of *Venus*, 'love.' The primitive form **venes-num* regularly became *venēnum* by compensatory lengthening; B. *App.* § 89. The meaning 'poison,' therefore, is a secondary signification of the word.

63 ff. For the myth see on *Epode* 3, 13 f.

63. superbam: in winning Jason's affections from Medea.

65. tabo: here for *veneno.*

69. indormit unctis, *etc.*: *he sleeps on perfumed couch, forgetful of all mistresses* (Canidia included); *omnium* is emphasized by its position; *oblivione* is ablative of attendant circumstance.

71. solutus: *i.e.* freed from my influence. **veneficae scientioris carmine**: *by the charm of some cleverer enchantress.*

73. non usitatis . . . recurres: *i.e.* 'I'll brew a stronger charm and bring thee back to me.' The stronger charm, apparently, is to be made from the marrow and liver of the unfortunate boy.

74. O multa, *etc.*: *O creature doomed bitterly to weep, viz.* for thy resistance to my spells.

75. nec vocata mens tua, *etc.*: 'and by no Marsian spells shall thy devotion come back to me.' Canidia, as she goes on to say, will use some stronger spell than those employed by Marsian witches. On *Marsis* for *Marsicis*, *cf. Odes*, i. 1. 28, *Marsus aper.*

77. infundam tibi: *I'll mix for thee.*

78. fastidienti: *i.e.* scorning me and my spells.

79. mari: ablative of comparison with *inferius.*

80. tellure porrecta super: *with the earth spread out above it* (the sea).

81. quam non . . . flagres: *than thou fail to be consumed with love for me; meo* here is equivalent to an objective genitive.

82. atris ignibus: *smoky flames.*

83. sub haec: *thereat; sub* may mean either 'just before' or 'just after.' **ut ante**: see lines 1–10, above.

84. lenire: historical infinitive, with conative force, — *did not strive to soothe.* **impias**: *the wicked hags.*

85. unde: *with what words.*

86. Thyesteas preces: *i.e.* such curses as Thyestes had hurled at Atreus, who had slain Thyestes's sons and served their flesh to their father at a banquet. This curse was familiar to the Romans of Horace's day in Ennius's tragedy of *Thyestes.*

87. venena maga, *etc.: your magic spells have not the power to alter right and wrong, nor to avert human retribution; maga* is for *magica; convertere* is used zeugmatically; with *vicem* it is equivalent to *avertere.* On *vicem* in this sense, *cf. Odes*, i. 28(2). 12, *vicesque superbae.*

89. diris: *with curses.* **dira detestatio**: *my awful execration.*

91. quin: *nay more.* **perire iussus**: *doomed to die.*

92. Furor: *as a fury.*

93. umbra: *as a ghost;* to be taken with the subject of *petam.*

94. deorum Manium: the shades of the departed were regularly styled *di Manes.*

96. pavore: *i.e.* by the terror I inspire.

97. vicatim: *from street to street.* **hinc et hinc**: *from this side and that;* poetic for *hinc et illinc; cf.* 4. 9, *huc et huc euntium.*

98. anus: in apposition with *vos.*

99. post: adverb.

100. Esquilinae alites: *i.e.* the carrion birds that haunt the Esquiline cemetery, a sort of potter's field outside the walls; for the hiatus (or possibly only semi-hiatus), *cf. Odes*, i. 28(2). 4, *capiti inhumato.*

101. heu mihi superstites: *i.e.* 'I, alas, shall not live to behold the sight.'

102. effugerit: the future perfect emphasizes the certainty of consummation.

EPODE VI.

The identity of the person against whom this epode is directed, is uncertain.

1. hospites: *strangers,* who can have done no harm to thee. **canis**: *like a dog.*

2. ignavos: nominative with *canis;* Introd. § 34. **lupos**: figurative for 'equal foes.'

3. quin: *why not?* **huc** = *in me.*

4. me remorsurum: 'me, who will retort with bites.'

5. qualis, *etc.: like a Molossian hound or tawny Laconian;* with *Molossus* and *Laco, canis* is to be understood. The like ellipsis is

common in modern languages; *cf.* our *Newfoundland, St. Bernard etc.*

6. amica vis pastoribus: *sturdy friends of shepherds*, lit. *strength friendly to shepherds.* In *Georgics*, iii. 404 ff., Virgil speaks of Molossian and Spartan hounds as faithful watch-dogs.

7. aure sublata: the pricked up ears mark the keen pursuit.

8. quaecumque praecedet fera: *i.e.* whatever creature I pursue.

9. tu: emphatic. **cum complesti . . . odoraris**: the *cum*-clause is explicative, indicating the logical identity of the two statements, — 'thy howl simply means that thou hast sniffed the smell of food.' Divested of the figure, the passage means that the man is attempting blackmail.

11. in malos: with *tollo.*

13. qualis . . . gener: the allusion is to the poet Archilochus of Paros (700 B.C.). Lycambes had promised Archilochus his daughter Neobūle in marriage, but broke his pledge, whereupon the poet by his bitter invectives drove both Lycambes and Neobule to suicide. *Lycambae* is dative of agency; *gener* is used prospectively.

14. acer hostis Bupalo: Bupalus was a Greek sculptor belonging to the latter half of the sixth century B.C. He is said to have made a bust of his contemporary, the ugly-featured poet Hippōnax, of Ephesus. In revenge for this, Hipponax is reported to have lashed the sculptor in satiric verses; *Bupalo* is governed by *hostis*, which is here equivalent to *inimicus.*

15. atro: *venomous.*

16. inultus: here with active force, — *without revenge.* **flebo**: equivalent to a deliberative subjunctive, — *am I to burst into tears?*

EPODE VII.

1. Quo, quo: for the repetition, *cf. Odes*, ii. 17. 10, *ibimus, ibimus*, with note.

2. aptantur: *i.e.* being fitted again to the hand. **conditi**: *that have (once) been sheathed.*

3. campis . . . super: anastrophe. **Neptuno**: for *mari*, as often.

4. Latini: more poetical than *Romani*; *cf. Odes*, ii. 1. 29.

5. non, *etc.*: *i.e. non fusus est sanguis, etc.* **ut . . . ureret**: *i.e.* with no such patriotic purpose as in the earlier days.

7. intactus: *i.e.* as yet untouched, unsubdued. **ut descende-**

ret: the Sacra Via (see on 4. 7) fell considerably as it approached the Forum, after which it rose sharply at the Capitoline Hill, where it led up to the Capitolium, the temple of Jupiter.

8. Via: ablative of the way by which.

9. secundum vota: *in accordance with the prayers.* **Parthorum**: see on *Odes*, i. 2. 22. **sua dextera**: *by its own right hand.*

12. numquam . . . feris: *never savage except against beasts of another kind.*

13. furor, an vis acrior, an culpa: *madness, or some cruel spell, or guilt?*

17. sic est: the poet answers his own question; *sic* looks forward. **acerba fata**: the same idea as in *vis acrior* above.

18. scelus . . . necis: *i.e.* punishment for the crime of a brother's murder; *necis* is appositional genitive.

19. ut: *ever since;* for this force of *ut*, *cf. Odes*, iv. 4. 42.

20. sacer nepotibus: *a curse on posterity; nepotibus* depends loosely upon *sacer.*

EPODE IX.

1. repostum Caecubum: on the Caecuban wine, see *Odes*, i. 20. 9, note. For the syncope in *repostum*, *cf. Epodes*, 2. 65, *postos.*

2. victore laetus Caesare: *rejoicing at Caesar's victory.*

3. sub alta domo: the reference is to Maecenas's lofty palace on the Esquiline; *cf. Odes*, iii. 29. 10. On the special force of *sub*, see *Odes*. i. 5. 3, *sub antro.* **sic Iovi gratum**: *i.e.* Jove approves the celebration of the victory he had vouchsafed.

4. beate: *happy, i.e.* rejoicing at the victory.

5. sonante, *etc.: to the strains of the lyre mingled with those of the flute; mixtum tibiis* is compendiary for *mixtum tibiarum carmine; cf. Odes*, i. 1. 23, *lituo tubae permixtus sonitus; tibiis* is ablative of association; Introd. § 38. *a.*

6. hac . . . barbarum: *i.e. lyra Dorium carmen sonante, tibiis barbarum (carmen sonantibus); barbarum* is equivalent to *Phrygium.* The Doric mood was appropriate to martial songs; the Phrygian was common at festive gatherings; *cf. Odes*, iii. 19. 18.

7. ut nuper: *just as recently; nuper* is always a flexible word, and here refers to the events of five years previous (36 B.C.), when Sextus Pompeius was defeated at Naulochus and driven from the sea by Agrippa. **actus freto**: *driven from the sea; actus* for *abactus.* **Neptunius dux**: a sarcastic reference to Pompey's claim that he was

the son of Neptune, — a claim put forth as the result of his earlier naval successes.

10. servis: dependent upon both *detraxerat* (as dative of separation) and *amicus*. **perfidis**: *viz.* to their masters.

11 ff. In touching upon the disgraceful conduct of Antonius's followers in submitting to the behests of a foreign queen, — Cleopatra, — Horace's purpose is to bring out in stronger relief the glory of the recent victory; the past shame, urges the poet, is now partially redeemed.

11. Romanus emancipatus feminae, *etc.*: *Romanus* (with *miles*) is emphatic, and *emancipatus feminae* even more so, — *the Roman* (the type of manly freedom) *bears stakes and arms*, AT THE BEHEST OF A WOMAN (Cleopatra); the bearing of stakes and weapons was in itself no indignity, being the ordinary duty of the Rōman soldier; *emancipare* is strictly used of transferring the title of property; where the object is a person, it means 'to sell into slavery.' So here, lit. *enslaved to a woman*. **posteri negabitis**: *i.e.* such a thing will be incredible to future ages.

13. vallum: the *valli* were used in making a temporary barricade. **spadonibus**: the attendants in the courts of oriental countries were regularly eunuchs. For the Roman contempt of this class, *cf. Odes*, i. 37. 9, *contaminato cum grege turpium morbo virorum*.

14. servire potest: *can bring itself to obey*. **rugosis**: physical decay is rapid among eunuchs.

15. turpe conopium: the *conopium* is simply a rational device for protection from the attacks of gnats and similar insects; but it is an oriental contrivance with an oriental name, and so evokes the scorn of the poet, carried away as he is by his spirit of national feeling.

17. ad hoc: *at sight of this*. **frementis verterunt**, *etc.*: two thousand Galatians (*Galli*), under the command of Amyntias and Dejotarus, had fought for a time in the army of Antonius, but deserted to Octavian before the battle of Actium. Note the *ĕ* of *verterunt*, — not an arbitrary shortening, but a reminiscence of the original quantity; *cf. ridēt*, *Odes*, ii. 6. 14.

18. canentes Caesarem: *i.e.* shouting his name; *cf.* Virg. *Aen.* vii. 698, *regem canebant*.

19. hostiliumque navium, *etc.*: 'the ships of the enemy (Antony and Cleopatra), when summoned to draw off to the left and retreat, hid in the harbor,' *i.e.* when Cleopatra gave the signal for retreat many of her own ships refused to follow; *citae* is here the participle, from *cieo*.

21. Io Triumphe: *cf. Odes*, iv. 2. 49 f. **moraris . . . boves**: *i.e.* 'do you delay to bring forth the golden chariot and the victims for celebrating the victory?' The chariot, richly decorated with gold and ivory, is that in which the *triumphator* rides to the temple of Jupiter on the Capitoline, where the priests sacrifice the *intactas boves*, which had formed part of the triumphal procession.

22. currus: the poetic plural, as in i. 15. 12. **intactas**: *viz.* by the yoke. Sacrificial victims must be unsullied by earthly uses.

23. Iugurthino bello . . . ducem: Marius. **parem**: *i.e.* equal to Octavian.

25. Africanum: understand *parem ducem*, in predicate relation. The younger Scipio is referred to. **cui super**, *etc.*: *whose valor sealed the doom of Carthage.*

27. terra marique victus: the statement is incorrect. Though defeated in the naval engagement, Antonius still had nineteen legions of soldiers and some twenty-two thousand cavalry at his disposal. For several days after Antony's flight, these troops awaited his return, and then surrendered to Octavian. **hostis**: Antonius. **punico . . . sagum**: *has changed the scarlet cloak for one of sombre hue* (lit. *one of mourning*); scarlet was the color of the cloak of the commanding general. On *mutare*, 'take in exchange,' see *Odes*, i. 17. 2; *punico* is for the usual *puniceo*.

29. centum . . . urbibus: the Homeric ἑκατόμπολιν Κρήτην; *cf. Odes*, iii. 27. 33, *centum potentem oppidis Creten*. **Cretam**: object of *petit*.

30. ventis iturus non suis: *destined to fare with unpropitious winds;* on the general principle that his star is waning and whatever he does will be fraught with disaster. On the free use of the future participle, *cf. Odes*, ii. 3. 4. Just as *suus* often has the special meaning of 'favorable,' so here *non suis* means 'adverse.'

32. incerto: *i.e.* he sails aimlessly; the epithet is transferred from Antony to the sea.

33 ff. Horace imagines himself already at the celebration of the victory.

33. capaciores: *i.e.* larger than usual. **scyphos**: large beakers with two handles. **puer**: the attendant slave.

35. quod . . . coerceat: *to stay my rising qualms.* Horace speaks as though on ship and afraid of sea-sickness, for which the dry Caecuban is represented as a preventive. By *nauseam*, he figuratively means his disgust at Antony's escape.

37. curam . . . rerum: *anxious fear for Caesar's fortunes.* Antony and Cleopatra, though put to flight, were still masters of powerful resources. It was not till a year later that they were finally vanquished, and Horace was able to burst out into his jubilant *nunc est bibendum* of *Odes*, i. 37.

38. Lyaeo = *vino*: see on *Odes*, i. 7. 22. **solvere**: *to banish.*

EPODE X.

1. Mala alite: *under evil auspices;* ablative of attendant circumstance; *cf. Odes*, i. 15. 5, *mala ducis avi domum.* **soluta**: *setting sail.*

2. olentem: *filthy.*

3. ut verberes: jussive subjunctive, introduced by *ut* instead of *utinam*, as repeatedly in early Latin; *memento* is a parenthetic addition. **latus**: *sc. navis.*

4. Auster, *etc.*: all the storm-winds are invoked to do their worst, — Auster, Eurus, Aquilo, and Notus (line 20).

5. niger Eurus: transferred from the black clouds that Eurus gathers to Eurus himself; *cf. Odes*, i. 5. 6, *aspera nigris aequora ventis.*

7. quantus frangit: *with all the might with which it breaks.*

9. nec appareat: with the frequent occurrence of *nec* in optative and volitive expressions, *cf. Odes*, i. 9. 15, *nec sperne.*

10. qua . . . cadit: for the storms supposed to accompany Orion's setting, *cf. Odes*, i. 28 (2). 1, *devexi Orionis;* on *tristis*, *i.e.* bringing gloomy weather, *cf. Odes*, i. 3. 14, *tristis Hyadas.*

12. Graia: logically with *victorum.*

13. cum Pallas, *etc.*: Pallas, in consequence of the judgment of Paris, had hitherto been angry against the Trojans. But at the sack of Troy, Ajax, the son of Oileus, had ravished Cassandra in Pallas's temple. Hence the goddess now turned her wrath upon the Greeks as they were returning home from Troy. For her vengeance upon Ajax in particular, see the vivid passage in Virgil, *Aen.* i. 39 f., *Pallasne exurere classem Argivom, etc.*

14. impiam: as bearing the impious Ajax.

17. illa: *viz.* that into which you are wont to break on such occasions.

18. preces et: for *et preces; Odes*, i. 2. 5.

19. Ionius sinus: the sea off the western coast of Greece. **udo**: *i.e.* rainy.

21. opima praeda porrecta: in apposition with the subject of *iuveris*.

22. mergos iuveris: *you delight the gulls, viz.* by furnishing them a rich feast.

24. Tempestatibus: *the gods of the storm.* The *Tempestates* often appear as divinities in Latin literature. The sacrifices offered to them are ordinarily made for the purpose of averting bad weather. Here the promised victim is vowed under unique conditions.

EPODE XI.

4. in pueris . . . urere: *to inflame me with passion for boys or maids; urere* depends upon *expetit*.

5. hic tertius, *etc.*: lit. *this third December is shaking the leaves, i.e.* 'the third winter is now shaking,' *etc.*

6. Inachia furere: for the ablative, *cf. Odes*, i. 4. 19, *quo virgines tepebunt.* **silvis**: *from the woods;* dative.

7. me: dependent upon *pudet;* the irregular word-order is well suited to the sudden whirl of memory with which the past returns.

8. fabula: *i.e.* the talk of the town. **conviviorum paenitet**: *i.e.* 'it pains me to recall the gatherings.'

9. quis: ablative plural. **amantem arguit**: *convicted the lover, viz.* me. **languor**: *my listlessness.*

11. contrane, *etc.*: *to think that a poor man's blameless heart can avail naught against gold; i.e.* the poor suitor cannot compete with a richer rival. *Valere* is the exclamatory infinitive; *ne* in such expressions is best taken, with Warren, as the intensive particle, the shortened enclitic form of the asseverative *nē*. **lucrum** = *aurum*.

13. simul calentis, *etc.*: *as soon as the god had warmed me with the quickening wine and brought my secrets from their hiding-place; calentis* depends upon the genitive idea involved in *mea* to be understood with *arcana*. The god is called *inverecundus*, as banishing all sense of shame in those who indulge too freely in his gifts. Note that *simul* (= *simul ac*) is here followed by the pluperfect of iterative action.

15. quodsi, *etc.*: *but if righteous indignation should boil up in my heart; libera bilis* like *liberrima indignatio* in 4. 10; *praecordiis* is ablative.

16. ut . . . fomenta: *so as to scatter to the winds the thankless remedies that nowise ease my grievous wound;* the *fomenta* are the hopes the lover indulges or the vain consolations of his friends.

18. desinet . . . pudor: (*false*) *modesty removed shall cease to vie with my unequal rivals; i.e.* 'I will cast aside false shame and cease to vie'; we should expect *desinat*, parallel with the protasis (*inaestuet*); *desinet* is more vivid. By *imparibus*, are meant rivals superior in wealth but inferior in mind and heart. For the dative, *cf. Odes*, ii. 6. 15, *viridi certat baca Venafro.*

19. ubi . . . laudaveram: 'whenever I had uttered these praiseworthy sentiments'; iterative, hence the pluperfect tense; *cf. simul promorat* above. **severus**: *with stern resolve, i.e.* for the time being. **te palam**: *in thy presence;* anastrophe.

20. iussus: *sc. a te.* **incerto**: *irresolute*, uncertain whether to return home or to visit his mistress.

21. non amicos postis: *unfriendly doors;* so styled as refusing admittance; for the picture of the lover excluded by his cruel mistress, *cf. Odes*, iii. 10. 2 ff.

23. gloriantis: with *Lycisci.* **quamlibet mulierculam**: *i.e.* even the fairest.

25. unde = *a quo.*

26. libera consilia: *the frank counsels.*

28. teretis: *slender.* **longam renodantis comam**: like the Spartan maidens; see *Odes*, ii. 11. 23.

EPODE XIII.

1. contraxit: *viz.* by covering the heaven with clouds.

2. deducunt Iovem: Jove was conceived as himself descending in the storm. **siluae**: here trisyllabic, as in *Odes*, i. 23. 3.

3. Threicio Aquilone: the poets set the home of the north wind in Thrace; for the hiatus (or semi-hiatus), *cf.* 5. 100, *Esquilinae alites.* **rapiamus occasionem de die**: *let us snatch opportunity (of enjoyment) from the day.* The day is conceived as offering the opportunity to Horace and his friends.

5. obducta solvatur fronte senectus: *let seriousness* (lit. *old age*) *be banished from the clouded brow.*

6. tu: the *arbiter bibendi*, or master of ceremonies; see on *Odes*, ii. 7. 25. **Torquato consule meo**: the Torquatus who was consul in 65 B.C., the year of Horace's birth. **move**: *bring down*, as in *Odes*, iii. 21. 6, (*testa*) *moveri digna bono die.*

7. cetera: *i.e.* all else except the pleasure of the passing hour. **mitte loqui**: a poetic periphrasis for a prohibition, as *Odes*, i. 38. 3.

mitte sectari. **haec**: present cares and troubles. **benigna vice**: *with kindly change.*

8. reducet in sedem: *i.e.* shall bring to a happy ending **Achaemenio**: Persian; see on *Odes*, iii. 1. 44.

9. perfundi: *to anoint oneself*; with middle force. **fide Cyllenea**: *i.e.* the lyre invented by Mercury, who was born on Mt. Cyllene, in Arcadia; *cf. Odes*, i. 10. 6; *fide* for *fidibus* is poetical.

11. nobilis Centaurus: Chiron, the teacher of a number of young heroes, among them Achilles. **grandi alumno**: *his tall foster-child, viz.* Achilles, who, as a hero, was of heroic stature. **cecinit**: here, as often, of prophetic utterance.

13. manet: *awaits.* **Assaraci tellus**: Troy; Assaracus was one of the Trojan kings.

14. findunt: *i.e.* flow through. **lubricus et**: for *et lubricus.*

15. reditum rupere: *have cut off thy return.* **certo subtemine**: *by fixed decree; subtemen* is properly the 'woof,' or the part woven into the warp of cloth.

16. mater caerula: the sea-nymph Thetis is called 'blue' from the color of the sea; see on *Odes*, i. 17. 20, *vitream Circen.*

17. illic: *viz.* at Troy.

18. alloquiis: here, *consolations.*

This epode exhibits Horace's first treatment of a theme with which he subsequently deals repeatedly in the *Odes.*

EPODE XIV.

1. imis sensibus: *over my inmost senses; sensibus* is dative of reference.

2. oblivionem: *viz.* of the promised poems; see below, line 7.

3. Lethaeos: *i.e.* such slumbers as are inspired by the waters of Lethe's stream. **ut si traxerim**: *as though I had drained;* for the postponement of *ut si*, see on *Odes*, i. 2. 5.

4. arente fauce: *i.e.* eagerly; the singular *fauce* is poetical.

5. candide: *noble.* **occidis saepe rogando**: *cf. Odes*, ii. 17. 1, *cur me querellis exanimas tuis?*

6. deus, deus: here the god of love, Cupid.

7. iambos: the reference is to the Book of *Epodes;* Introd. § 8.

8. ad umbilicum adducere: *to bring to completion.* In Horace's day, works of literature were written on long rolls of papyrus or parchment, the last page of which was at the extreme right-hand edge of the

roll. To this outer edge was attached a wooden rod, about which the entire manuscript was then rolled. To the end of the rod was fastened a projecting knob, the *umbilicus* ('navel,' 'boss'). Thus, 'to bring to the knob' became equivalent to 'to bring to an end.'

9. Samio Bathyllo: some youth of whom Anacreon was enamoured. Anacreon spent some time at the court of Polycrates, king of Samos; for the ablative with *ardere*, *cf. Odes*, ii. 4. 7.

11. flevit amorem: 'sang of his love in plaintive strains.'

12. non elaboratum ad pedem: *in simple verse.*

13. ureris ipse miser: *i.e.* 'you yourself are a victim of the tender passion, and so can understand my distraction.' **non pulchrior ignis . . . Ilion**: 'if no fairer beauty kindled Troy (than kindles thee),' *i.e.* 'if even Helen was not fairer than thy present love.'

15. gaude sorte tua: implying that Maecenas's lot is happier than Horace's. **nec uno contenta**: Phryne has other lovers.

EPODE XV.

3. numen laesura: one offends the majesty of the gods by false swearing.

4. in verba iurabas mea: *iurare in verba* is to take oath according to a prescribed formula. So here Neaera is represented as plighting troth according to the form suggested by Horace at the time, and explained in lines 7–10.

5. artius atque: *more closely than.* **hedera adstringitur ilex**: *cf. Odes*, i. 36. 20, where likewise the clinging ivy is used as a symbol of fond devotion.

6. adhaerens: *sc. mihi.*

7. dum: *as long as.* **lupus**: *sc. esset infestus.* **Orīon**: for the supposed influence of Orion in bringing stormy weather, *cf. Odes*, i. 28 (2). 1.

8. turbaret: the secondary sequence is owing to the imperfect *iurabas.*

9. intonsos . . . capillos: Apollo was conceived as perpetually young; *cf.* i. 21. 2.

11. virtute: *manhood, manly resentment.*

12. siquid viri: *any manhood;* lit. *anything of the man.* **in Flacco** = *in Horatio.*

13. potiori: *to be a more favored rival;* as in iii. 9. 2, *nec quisquam potior.*

14. et: *but.* **parem**: *i.e.* a mate suited to him, one who will requite his love with faithful devotion.

15. nec . . . formae: 'nor, once offended, will his stern resolve yield to the charms of thy beauty'; *offensi* depends upon *eius*, to be understood with *constantia.*

16. si . . . dolor: 'if my resentment really rises'; the hypothetical statement seems to suggest that reconciliation is still possible.

17. et tu: the rival. **felicior**: as being *potior* (line 13).

19. sis dives licebit: *though thou be rich*; in prose we should have *licet.*

20. tibique Pactōlus fluat: *i.e.* 'and shouldst thou have the treasures of Midas,' whose fabulous wealth is said to have come from the golden sands of the Lydian river Pactōlus.

21. nec . . . arcana: *i.e.* 'and though thou knowest the inner mysteries of philosophy.' **renati**: Pythagoras owed his existence to his reincarnation; see *Odes*, i. 28 (1). 10, *Panthoiden.*

22. Nirea: the fairest of all the Greeks that came to Troy; *cf.* iii. 20. 15.

23. translatos . . . amores: *i.e.* 'Neaera will prove faithless to thee as she has to me.' **alio**: adverb; *to another quarter.*

24. ast: archaic for *at.* **vicissim**: *i.e.* as thou laughest now in scorn at me. **risero**: the future perfect emphasizes the certainty of consummation; *cf.* 5. 102, *effugerit.*

EPODE XVI.

1. Altera aetas: *a second generation*, just as a previous one had been sacrificed in the civil dissensions between Marius and Sulla and their partisans.

3. quam: its antecedent is *eam*, to be supplied in thought as the object of *perdemus* in line 9. **finitimi Marsi**: alluding to the Social, or Marsian, War of 91–88 B.C.

4. Porsenae: who endeavored to secure the restoration of the Tarquins.

5. aemula virtus Capuae: after the disaster of Cannae, in 216 B.C., Capua had aspired to the supremacy of Italy, but was soon reduced to a Roman praefecture (211 B.C.). **Spartacus acer**: leader of the servile insurrection of 73–71 B.C.; see on *Odes*, iii. 14. 19.

6. novis rebus infidelis Allobrox: *the Allobroges faithless in*

time of revolution, alluding to the collusion of the Allobroges with the Catilinarian conspirators. See Cicero's third speech against Catiline. The Allobroges at the time had long been subjects of Rome.

7. nec fera, *etc.: nor savage Germany with its blue-eyed hosts;* the reference is to the invasion of Roman territory by the Cimbrians and Teutons. These were overwhelmingly defeated by Marius and Catulus in 102 and 101 B.C.; *pube* is ablative of quality.

8. parentibus abominatus: *parentibus* is dative of agency; *abominatus* is used passively; *cf. Odes*, i. 1. 25, *detestata.*

9. impia . . . aetas: *we, an impious generation of accursed blood, i.e.* of accursed origin; *cf.* 7. 18, *scelus fraternae necis.*

11. cineres insistet: *insisto* is here used transitively, as occasionally in the poets. **urbem**: *i.e.* the ground on which the city stands.

12. verberabit: *shall trample.*

13. quae ossa: incorporation of the antecedent in the relative clause. **carent,** *etc.: i.e.* are in the tomb, and so protected from sun and wind. Porphyrio tells us that according to Varro the tomb of Romulus was behind the Rostra, in the Forum, or Comitium. The ordinary account represents Romulus as ascending to heaven.

14. insolens: *in wanton sport.*

15. quod expediat: a potential characterizing clause, — *a course that would be wise.* The antecedent of *quod* is *id*, to be understood in apposition with *carere laboribus.* **communiter**: virtually equivalent to a substantive, *omnes* or *universi.*

16. malis laboribus: our present woes. **carere quaeritis**: for the infinitive, *cf. Odes*, i. 37. 22, *perire quaerens.*

17. sit: jussive. **hac**: explained by the following *ire.* **sententia**: *resolve.* **Phocaeorum**: forced by the elder Cyrus to abandon Phocaea, its inhabitants registered a vow not to return till a mass of iron which they threw into the sea should rise to the surface.

18. exsecrata: *having cursed.*

21. quocumque: *i.e.* anything will be better than to remain here.

22. protervos: *cf. Odes*, i. 26. 2, *protervis ventis;* for the form, see Introd. § 34.

23. sic placet, suadere: like *sententia*, above in line 17, these are technical terms of legislative procedure, and as such lend impressiveness to the poet's utterance. **habet**: here in the sense of *potest;* Greek ἔχω is similarly used. **secunda alite**: *under happy auspices;* see on 10. 1, *mala alite.*

25. iuremus in haec: *sc. verba;* see on 15. 4, *in verba iurabas mea.* **simul imis**, *etc.: i.e.* let it not be lawful to return till Nature's laws are reversed; *simul* for *simul atque*, as often.

26. ne sit nefas: *i.e.* 'be it lawful.'

27. domum dare lintea: *spread our sails for home.*

28. Matina cacumina: Mt. Matīnus was a spur of Mt. Gargānus on the eastern coast of Apulia.

30. nova . . . libidine: *unite monsters in unnatural desire.*

31. iuvet ut = *ut iuvet*, — *so that tigers delight.*

32. adulteretur, *etc.: and the dove mates with the hawk,* its inveterate foe; *miluo* is ablative of association; Introd. § 38. *a.* For the trisyllabic form, *cf.* 13. 3, *siluae.* The word is regularly *milvos.*

33. credula: prolepsis.

34. levis hircus: *the smooth goat;* prolepsis. Horace means, 'when the shaggy goat shall lose his hair and become smooth like the fish of the sea.'

35. haec exsecrata: *i.e.* having made these solemn pledges sealed by curses.

37. aut: *or at least.* **indocili grege**: the common herd that knows no better and can learn no better. **mollis et exspes**: *sc. pars.*

39. vos: adversative asyndeton, — *but ye, i.e.* the *melior pars.* **tollite**: *away with!*

40. Etrusca praeter, *etc.: i.e.* 'and speed away from Italy.'

41. Oceanus circumvagus: the Homeric conception of Oceanus as a stream surrounding the circular disk of the earth.

42. arva, beata arva: *the fields, the joyous fields.* **divites insulas**: according to the mythical conception, the Happy Isles were the abode of heroes after death. Subsequently they were conceived as an idyllic land situated in the general vicinity of the Canary or the Madeira Islands.

46. suam . . . arborem: *and the ripe fig graces its native tree;* the emphasis rests upon *suam.* Ordinarily the fig required grafting and careful attention to insure a proper harvest. **pulla**: lit. *dark,* the color of the fig when ripe.

48. levis crepante, *etc.*: the repetition of the *l*-sound secures a happy suiting of the sound to the sense in this line.

50. tenta: *distended.* **amicus**: *i.e.* willingly, unbidden.

51. vespertinus: *at evening-tide.*

52. intumescit alta viperis: *swells high with vipers;* what is a

peculiarity of the viper, is here attributed to the ground on which the viper lies.

53. ut: *how.*

54. arva radat: *lays waste the cornfields,* as often happened in Italy.

56. utrumque temperante: *governing both* (*extremes*), heat and rain.

57. non huc, *etc.*: *i.e.* the Happy Isles to which Horace calls his countrymen are as yet uncontaminated by the vices of human kind. **Argoo remige pinus**: *i.e.* no Argo with its crew; *pinus* is for *navis*, as often in the poets.

58. neque impudica Colchis: *nor shameless Colchian* (*sorceress*); *i.e.* no Medea; *cf.* 5. 24.

59. Sidonii: *Phoenician;* the Phoenicians were the most daring seamen of all antiquity, and so are cited as typical of maritime enterprise. **cornua**: lit. *yard-ends;* and so by metonymy for vessels.

60. laboriosa: transferred from *Ulixei* to *cohors; cf. Odes*, i. 15. 33, *iracunda classis Achillei*, 'the fleet of the wrathful Achilles.' **Ulixei**: for the form of the genitive, *cf. Odes*, i. 6. 7.

61. nullius astri aestuosa impotentia: *no star's blazing fury.* Phases of the weather were regularly attributed to the influence of the stars; *cf. Odes*, i. 28 (2). 1; iii. 1. 27. Note the shortening of the *i* in *nullius.* For the force of *impotentia*, *cf. Odes*, iii. 30. 3, *impotens.*

64. ut: *ever since;* so also in 7. 19, *ut fluxit.*

65. quorum secunda fuga: *a happy escape from which, viz.* from the present hardened generations.

66. vate me: *by my prophecy; vates* is here used in the sense of 'prophet'; the construction is ablative absolute. **datur**: *is offered.*

EPODE XVII.

1. Iam iam: *at length.* **do manus**: *I surrender.*

2. Proserpinae, Dianae: the divinities of the lower world were supposed to preside over magic rites.

3. non movenda numina: *the inviolable majesty.*

4. libros carminum, *etc.*: *books of incantations that can unfix the stars and call them down from heaven.*

6. Canidia: see *Epode* 5, 'Occasion of the Poem.' **parce**: *cease!* **vocibus sacris**: *thy magic spells.*

7. citum . . . turbinem: *turbo* is the magic wheel, whose revo-

lution wrought the charm; reversing its movement was supposed to break the spell of the incantation. **citum**: participle of *cieo*, as in 9. 20; lit. *set in motion*, and so, *revolving*. **solve, solve**: the word is not exact, and betrays the agitation of the speaker, who, in his desire for release from torment, begs Canidia to release the wheel; *volve* would have been the correct word. For the repetition, *cf. Odes*, ii. 17. 10, *ibimus, ibimus*.

8. movit, *etc.*: reasons why Canidia should heed his prayer: 'Others have granted mercy; so mayst thou.' The *nepos Nereius* is Achilles, son of Thetis, Nereus's daughter. Telephus, king of the Mysians, wounded by Achilles, had been told by the oracle of Apollo that he could be healed only by the rust of Achilles's spear. He thereupon appealed to Achilles for succor, and the hero granted his request.

11. unxere, *etc.*: Horace says that the Ilian matrons anointed Hector's body after the king (Priam) had fallen at Achilles's feet, — a somewhat involved and obscure way of saying that Achilles, at Priam's entreaty, gave up Hector's dead body, thus enabling the Ilian matrons to anoint it preparatory to burning it on the funeral pyre. **addictum**: *given up to*.

12. homicidam Hectorem: a not especially felicitous rendering of the Homeric Ἕκτορα ἀνδροφόνον, 'the man-slayer Hector'; *homicida* means 'murderer.'

14. heu: with *rex procidit ad pedes Achillei*. **Achillei, Ulixei** (16): for the form of the genitive, see on *Odes*, i. 6. 7.

15 ff. Ulysses's comrades were changed back from swine to human forms by Circe, *i.e.* Circe relented and consented to restore Ulysses's men to human shapes. **saetosa**, *etc.*: *bristling with hardened skins; saetosa* limits *membra*. **exuere**: perfect indicative.

16. laboriosi: with *Ulixei*.

17. sonus = *vox*.

18. notus honor: *i.e.* their wonted dignity of feature.

20. amata nautis, *etc.*: *beloved of sailors and pedlers;* the mock compliment is full of scorn.

21. iuventas: *sc. mea*. **verecundus**: here in the sense of *rosy*.

22. ossa pelle, *etc.*: *i.e.* 'my bones are covered with a shrunken yellow skin.'

23. tuis: emphatic; the poet pretends to concede Canidia's sovereign power. **est**: *has become*. **odoribus**: *i.e.* her magic compounds.

24. ab labore me reclinat: *relieves me from torment*.

25. urget: *presses on the heels of.* **neque est**: *nor is it possible;* like the Greek οὐκ ἔστιν.

26. levare . . . praecordia: '*by taking breath to ease my sore-strained lungs*' (Bryce).

27. negatum: *etc.: I am forced to admit what I once denied.*

28. Sabella carmina: the Sabellian (Sabine) women were currently regarded as adepts in witchcraft. **increpare, dissilire**: in apposition with *negatum.*

29. Marsa nenia: *by Marsian incantation;* witchcraft flourished also among the *Marsi, cf.* 5. 76, *Marsis vocibus*, where also *Marsus* for *Marsicus*, as here.

31. atro delibutus, *etc.:* see note on 3. 17.

32. nec Sicana, *etc.: nor the live Sicilian flame in blazing Aetna.*

33. donec cinis . . . ferar: *i.e.* 'till I become dry ashes and be borne by the winds'; *ferar* is in the subjunctive, owing to the notion of expectancy involved in the *donec*-clause.

34. iniuriosis: as scattering the ashes and so preventing their interment.

35. cales, *etc.:* '*you're always heated up, a very factory of magic drugs*' (Bryce); *venenis* is ablative of means; on *Colchicis* = *magicis*, see on 5. 24.

36. quae finis: *finis* is here feminine, as in *Odes*, ii. 18. 30, *fine destinata.* **stipendium** = *poena.*

39. mendaci lyra: he wishes Canidia to understand *mendaci* as referring to his former utterances; in reality he uses the word with reference to his promised praises of her worth.

40. sonari = *laudari.*

41. perambulabis, *etc.: i.e.* 'I will represent thee as deified and as changed into a golden constellation.'

42. infamis: *reviled.* **vicem**: *on account of.*

44. adempta . . . lumina: the poet Stesichorus (630–555 B.C.) had reflected upon Helen's character in his verses. Castor and Pollux, in revenge for this insult to their sister's memory, were said to have stricken the poet with blindness. Later, moved by his recantation, they restored his sight — another illustration of clemency, like those above; even the gods, urges Horace, are not unrelenting.

46 f. The poet, with mock sincerity, pretends to be recanting former aspersions cast upon Canidia's lineage and practices, but the mock recantation is really but an effective repetition of the former

charges. **O nec paternis obsoleta sordibus**: *O thou not stained by thy father's mean estate.*

47. nec in sepulcris, *etc.*: *and that art not a hag clever to scatter, etc.* **in sepulcris pauperum**: *among the graves of the poor.* The reference is to the graves in the Esquiline burial-ground, where the poor were interred, and where Canidia was in the habit of practising her incantations; see on 5. 100, and *cf. Sat.* i. 8.

48. novendiales dissipare pulveres: *to scatter funeral ashes, i.e.* ashes that she had stolen from the graves of the dead.

49. hospitale: *kindly.*

50. tuosque venter Pactumeius: *and Pactumeius is a child of thine;* the emphasis rests upon *tuos*, as it does also upon *tuo* in *tuo cruore.* Horace implies that he had previously denied Canidia's maternity of the child; he now recants.

52. utcumque fortis, *etc.*: *whenever you bound forth a lusty young mother.* The description suggests that Canidia recovers too quickly from childbed to warrant the belief that she has really been confined.

53. quid obseratis, *etc.*: Canidia speaks.

54. non saxa, *etc.*: Horace's way of putting the thought obscures the logical perspective. He means: 'Not deafer to the cries of helpless sailors are the cliffs that Neptune beats, than I to thine.'

56. inultus ut, *etc.*: *thou unpunished to have divulged and ridiculed the Cotytian rites!* a so-called 'repudiating question,' *i.e.* a question whose form implies that the speaker emphatically repudiates its content. It is a further development of the deliberative. The Cotytian rites were celebrated in honor of a Thracian goddess named Cotytto. Women only were admitted to the ceremonial. Canidia here implies that Horace had secretly attended the celebration of the rites, and had then spread the account among his friends.

57. sacrum liberi Cupidinis: *the festival of unbridled love;* in apposition with *Cotytia.* The *Cotytia* were extremely licentious.

58. Esquilini pontifex venefici: *director of the Esquiline witchcraft.* Canidia taunts him with assuming power to regulate the practice of witchcraft, just as the *pontifex* regulated matters of religion.

60. quid proderit: *i.e.* 'if I cannot punish thee.' **ditasse . . anus**: *i.e.* to have paid them for the secret of their arts. The Paelignians, like the neighboring Marsians, were adepts in sorcery.

61. velocius: *i.e.* working swiftly, — *potent.* It does not mean 'fatal,' but simply 'effective.' **toxicum**: *potion.*

62. sed tardiora, *etc.: i.e.* 'thou shalt long for death.'

63. in hoc: *for this purpose;* explained by the *ut*-clause.

64. novis usque laboribus: *for torments ever fresh;* dative of purpose. **ut suppetas**: *that thou mayst be ready.*

65. optat quietem, *etc.: desires respite from his perpetual longing for the bounteous feast.* Canidia introduces a series of examples of men subjected to torment for their misdeeds, in order to intimate to Horace that his own sufferings will be like theirs. **Pelopis infidi**: he had hurled into the sea Myrtilus, the charioteer by whose help he had won the chariot race and secured the hand of Hippodamia, the daughter of Oenomaus, king of Elis.

67. obligatus aliti: see on *Odes*, ii. 13. 37.

68. supremo: poetic for *summo*. **Sisyphus**: see on *Odes*, ii. 14. 20.

69. vetant leges Iovis: *i.e.* they forbid the impious to escape the penalty of their sins.

70. modo . . . modo: *now . . . now.*

71. ense Norico: *cf. Odes*, i. 16. 9 and note.

72. vincla: *the noose.*

73. fastidiosa tristis aegrimonia: '*sad with loathing weariness*' (Page).

74. umeris: *sc. tuis.* **eques**: *as a rider.*

75. meae insolentiae: *to my unexampled might.* Nothing can withstand her magic power.

76. an quae, *etc.: or am I, who, etc.* The antecedent of *quae* is the subject of *plorem* in line 81. **movere cereas imagines possim**: *am able to influence wax images.* In *Sat.* i. 8, Canidia is represented as practising her arts on waxen images representing the persons whom she aimed to influence.

77. ut ipse nosti curiosus: in *Sat.* i. 8, Horace describes certain of Canidia's incantations. Hence Canidia characterizes him as *curiosus, a prying meddler.*

79. crematos excitare mortuos: *i.e.* to call up the shades of those who have died and whose bodies have been burned.

80. desideri . . . pocula: *i.e.* to mix love-potions; *cf.* 5. 38, *amoris poculum.*

81. plorem artis, *etc.: must I lament the failure of my craft, ineffective in the case of thee (alone)? Exitus*, literally 'outcome,' is a so-called *vox media.* It may mean either a good outcome ('success') or a bad outcome ('failure'). It has the latter meaning here.

ALLYN AND BACON'S COLLEGE LATIN SERIES
UNDER THE GENERAL EDITORSHIP OF
CHARLES E. BENNETT AND JOHN C. ROLFE

Q. HORATI FLACCI

SERMONES ET EPISTULAE

WITH INTRODUCTION AND NOTES BY

JOHN CAREW ROLFE
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PREFACE.

In the preparation of this edition the needs of college students have steadily been kept in view, and I have endeavored not to lose sight of the fact that Horace is usually read in the earlier years of the college course. Therefore, while I have made full use of the available critical and epexegetical material, the commentary is usually brief and somewhat dogmatic, rarely offering more than one interpretation of the many disputed passages. The discussion of variant readings is also excluded.

I have consulted no American edition, for obvious reasons; but as I am more or less familiar with all of them, it is difficult to say how much I may be indebted to them indirectly. The same statement applies to the English editions, except that I have occasionally consulted Palmer and Wilkins. I have freely used the standard German commentaries, especially that of Kiessling.

I am under obligation to my friend, Professor Charles E. Bennett, for permission to use a part of his Introduction (§§ 1–14, and the greater part of his "General Character of Latin Poetry"), as well as for many helpful suggestions. Dr. Clarence L. Meader, of the University of Michigan, has read all the proofs, and my father has given me the benefit of his criticism of the Outlines and the Introduction.

JOHN CAREW ROLFE.

ANN ARBOR, MICHIGAN,
August, 1901.

INTRODUCTION TO THE SATIRES.

I.

HORACE'S LIFE.

1. Birth and Early Life. — Quintus Horatius Flaccus was born at the little town of Venusia, on the borders of Apulia and Lucania, December 8, 65 B.C. His father was a freedman, who seems to have been a collector of taxes. In this business he saved some money, and, dissatisfied with the advantages offered by the school at Venusia, took the young Horace to Rome for his early education. This plan evidently involved no little personal and financial sacrifice on the father's part — a sacrifice appreciated to the full by Horace, if not at the time, at least in his later life. In a touching passage almost unique in ancient literature (*Sat.* i. 6. 70 ff.), the poet tells us of the father's devotion at this period. Ambitious only for his son's mental and moral improvement, without a thought of the larger material prizes of life, he not only provided Horace with the best instruction the capital afforded, but watched with anxious care over the boy's moral training as well, even accompanying him to school and back again to his lodgings. One of Horace's teachers at this period was Orbilius, who is referred to in *Epist.* ii. 1. 70 as a severe disciplinarian (*plagosum*). Under Orbilius, Horace apparently pursued the grammatical studies which formed the staple of the literary training of the day. Later, he probably devoted attention to the

more advanced rhetorical training; under what teacher is unknown.

2. Athens. — In his nineteenth year or thereabouts (*i.e.* about 46 B.C.), Horace went to Athens to add the finishing touches to his education by the study of philosophy, which still enjoyed a flourishing existence and was represented by several schools, — the Stoic, Epicurean, Peripatetic, and Academic. The Greek poets also engaged his attention largely. Among his friends at this time may be mentioned the young Cicero, son of the orator, and M. Valerius Messalla, who, with many other young Romans, were residing at Athens for the purpose of study.

3. Brutus and Philippi. — After some two years, the 'still air of delightful studies' was rudely agitated for Horace by political events. Caesar had been assassinated in March of 44 B.C., and, in September of that year, Brutus arrived in Athens, burning with the spirit of republicanism. Horace was easily induced to join his standard, and, though without previous military training or experience, received the important position of *tribunus militum* in Brutus's army. The battle of Philippi (November, 42 B.C.) sounded the death-knell of republican hopes, and left Horace in bad case. His excellent father had died, and the scant patrimony which would have descended to the poet had been confiscated by Octavian in consequence of the son's support of Brutus and Cassius.

4. Return to Rome. Beginning of Career as Man of Letters. Maecenas. The Sabine Farm. — Taking advantage of the general amnesty granted by Octavian, Horace returned to Rome in 41 B.C. and there secured a position as quaestor's clerk (*scriba*), devoting his intervals of leisure to composition in verse. He soon formed a warm friendship with Virgil, then just beginning his career as poet, and with

Varius; through their influence he was admitted (39 B.C.) to the intimacy and friendship of Maecenas, the confidential adviser of Octavian, and a generous patron of literature. About six years later (probably 33 B.C.), he received from Maecenas the Sabine Farm, situated some thirty miles to the northeast of Rome, in the valley of the Digentia, a small stream flowing into the Anio. This estate was not merely adequate for his support, enabling him to devote his entire energy to study and poetry, but was an unfailing source of happiness as well; Horace never wearies of singing its praises.

5. Horace's Other Friendships. — Horace's friendship with Maecenas, together with his own admirable social qualities and poetic gifts, won him an easy entrance into the best Roman society. His *Odes* bear eloquent testimony to his friendship with nearly all the eminent Romans of his time. Among these were: Agrippa, Octavian's trusted general, and later his son-in-law; Messalla, the friend of Horace's Athenian student days, and later one of the foremost orators of the age; Pollio, distinguished alike in the fields of letters, oratory, and arms. The poets Virgil and Varius have already been mentioned. Other literary friends were: Quintilius Varus, Valgius, Plotius, Aristius Fuscus, and Tibullus.

6. Relations with Augustus. — With the Emperor, Horace's relations were intimate and cordial. Though he had fought with conviction under Brutus and Cassius at Philippi, yet he possessed too much sense and patriotism to be capable of ignoring the splendid promises of stability and good government held out by the new régime inaugurated by Augustus. In sincere and loyal devotion to his sovereign, he not merely accepted the new order, but lent the best efforts of his verse to glorifying and strengthening it.

In the life of Horace attributed to Suetonius, we learn that Augustus offered the poet the position of private secretary. Horace, with dignified independence, declined the offer, a step that seems to have made no difference, however, in the cordial friendship with which Augustus continued to honor him.

He remained true to the Muse till his death, November 27, 8 B.C., a few days before the completion of his fifty-seventh year, and but a few weeks after the death of his patron and friend, Maecenas.

II.

HORACE'S WORKS.

7. The Satires. — Horace's first published work was Book I. of the *Satires*, which appeared in 35 B.C. Five years later, Book II. was published. Though conventionally called 'Satires,' and alluded to by Horace himself as *satirae*, these were entitled by him *Sermones*, as being talks, so to speak, couched in the familiar language of everyday life. They represent a type of literature whose early beginnings are obscure, but which is clearly an indigenous Roman product and not an imitation of Greek models, as is the case with almost every other type of Latin poetry. Horace was not the first representative of this kind of writing among the Romans. Ennius, Lucilius, and Varro had been his predecessors in the same field. Of these three, Lucilius beyond question exercised the greatest influence upon the poet. In Horace's hands, satire consists in the main of urbane comment upon the vices and foibles of the day, coupled with amusing incidents of personal experience and good-natured raillery at the defects of the prevailing philosophical systems, of which he was always an earnest and intelligent student. Besides this we have several pieces dealing directly with

the scope and function of satire as a species of literary composition.

8. The Epodes. — These were published in 29 B.C. and mark the transition from the *Satires* to the *Odes*. They resemble the *Satires* in their frequent polemic character, the *Odes* in the lyric form in which they are cast. Though published after the two books of the *Satires*, several of them apparently represent the earliest of Horace's efforts in verse that have been preserved.

9. The Odes and Carmen Saeculare. — Books I.–III. of the *Odes* were published in 23 B.C., when Horace was forty-two years old. Many of them had unquestionably been written several years before, some apparently as early as 32 B.C. These *Odes* at once raised Horace to the front rank of Roman poets, and assured his permanent fame. Six years later (17 B.C.), he was the natural choice of Augustus for the composition of the *Carmen Saeculare* to be sung at the saecular celebration held in that year. In 13 B.C. appeared Book IV. of the *Odes*. Though containing some of the poet's best work, this last book nevertheless bears certain traces of perfunctoriness. The Suetonian life of Horace records that it was written at the express request of the Emperor — a statement borne out by the lack of spontaneity characteristic of some of the poems.

10. The Epistles and Ars Poetica. — There are two books of *Epistles*. Book I. was published in 20 B.C., Book II. probably in 14 B.C. Of the epistles contained in Book I., some are genuine letters such as friend might write to friend; others are simply disquisitions in verse form on questions of life, letters, or philosophy. Book II. consists of but two epistles, one to Julius Florus, the other to Augustus. Both these pieces deal with questions of literary criticism and poetic composition.

The *Ars Poetica*, as it is conventionally designated, is an essay on the art of poetic composition — chiefly the drama. It is addressed to a certain Piso and his two sons, and Horace probably entitled it simply *Epistula ad Pisones*. The date of this composition is uncertain; but as it is one of the ripest, so it is probably one of the latest, if not the very latest, of all his extant writings. It is often printed as the third epistle of Book II.

11. Chronological Table of Horace's Works: —

35 B.C.	Satires, Book I.
30 B.C.	Satires, Book II.
29 B.C.	The Epodes.
23 B.C.	The Odes, Books I.–III.
20 B.C.	The Epistles, Book I.
17 B.C.	The Carmen Saeculare.
14 B.C.	The Epistles, Book II.
13 B.C.	The Odes, Book IV.
9 B.C. (?)	The Ars Poetica.

III.

MANUSCRIPTS, SCHOLIA, EDITIONS.

12. Manuscripts. — There are some two hundred and fifty manuscripts of Horace's works. No one of these is older than the eighth century, and most belong to the eleventh century and later. Among the most important manuscripts may be mentioned: —

V. Blandinius Vetustissimus. This manuscript, which once belonged to the Abbaye de St. Pierre on Mont Blandin (the modern Blankenberg), is now lost. It was destroyed by fire, together with the abbey, in 1566. But Cruquius (Jacques de Crusque), professor at Bruges, had previously examined it with care, and cites its readings with great

frequency in his edition of 1577. Some critics have challenged the very existence of this manuscript, and have charged that Cruquius's citations of its alleged readings are forgeries. But while Cruquius is often guilty of carelessness and gross blunders, it is improbable that he was guilty of dishonesty, and most Horatian critics to-day recognize that *V* was a real manuscript, and that its readings as noted by Cruquius are of value.

B. Bernensis, 363, in the municipal library at Berne, Switzerland. This belongs to the ninth century, and has recently been published in an admirable photographic facsimile.

R. Sueco-Vaticanus, No. 1703, formerly the property of Queen Christina of Sweden, and now in the Vatican. This was written in the eighth century and, according to Keller, is the oldest of our extant manuscripts of Horace.

Keller attaches the greatest weight to these last two manuscripts, *B* and *R*, and holds that in nine cases out of ten their agreement points to the reading of the archetype of all our extant manuscripts.

No convincing classification of Horatian manuscripts has yet been made, and the great difficulties of the problem render extremely doubtful the eventual success of any such attempt.

13. Scholia. — Scholia are explanatory notes on the ancient writers. Sometimes these form separate works of elaborate scope; at other times they consist simply of additions made by copyists to the manuscripts themselves. Our Horatian scholia comprise the following: —

Porphyrio, a scholiast who lived probably in the early part of the third century A.D. and has left us an extensive commentary on all of Horace's writings.

Pseudo-Acron. This collection bears the name of Hele-

nius Acron, who belonged perhaps in the third century of our era; but these scholia are not the work of Acron. His name apparently became attached to them only in late mediaeval times, as a result of the tradition that Acron was the author of certain scholia on Horace. These scholia of the pseudo-Acron are not even the work of a single hand, but are manifestly gathered from several sources.

Commentator Cruquianus. This is a collective name given to the scholia gathered by the Cruquius already mentioned, from several manuscripts. They are relatively unimportant.

14. Editions. — Only a few of the most important editions are here given.

TEXTUAL.

Richard Bentley, 1711, and often reprinted.

Keller and Holder. Editio major. Leipzig. 1864–1870.

Keller and Holder. Editio minor. Leipzig. 1878.

Keller and Holder. Iterum recensuit Otto Keller. Vol. I. (*Odes*, *Epodes*, and *Carmen Saeculare*). Leipzig. 1899. Vol. II. (*Satires* and *Epistles*) has not yet appeared.

Otto Keller, *Epilegomena zu Horaz*, Leipzig. 1879–1880. An exhaustive presentation of variant readings, with discussion.

EXPLANATORY.

Complete Editions.

Orelli, Editio Quarta Major, Curaverunt Hirschfelder et Mewes. Berlin. 1886, 1892. With complete word index.

A. Kiessling. Berlin. 2d edition. 1890–1898. Vol. I. (*Odes* and *Epodes*) is now in 3d edition. 1898.

H. Schütz. Berlin. 1880–1883. Vol. I. (*Odes* and *Epodes*) is now in 3d edition. 1889.

Wickham. Oxford. Clarendon Press. *Odes* and *Epodes*, 3d edition. 1896. *Satires* and *Epistles*, 1891.
Page, Palmer, and Wilkins. London and New York. 1896.

EDITIONS OF ODES AND EPODES.

K. K. Küster. Paderborn. 1890.
L. Müller. Leipzig. 1900.

EDITIONS OF SATIRES AND EPISTLES.

G. T. A. Krüger. Leipzig. 14th edition. 1898, 1901.
L. Müller. Leipzig. 1891, 1893.

IV.

THE DEVELOPMENT OF ROMAN SATIRE.

A. THE DRAMATIC SATURA.

15. The derivation of the adjective *satur* has not been satisfactorily explained. It is the only adjective in *-ur* in the Latin language which belongs to the *o*-declension, a fact which was observed and commented on by the native grammarians.[1] Its early occurrence in the sense of 'full' makes it improbable that it is a borrowed word, from the Greek σάτυροι. It is used with that meaning, for instance, by Plautus, *Men.* 927, *ubi satur sum, nulla crepitant: quando esurio, tum crepant; cf.* Horace, *Serm.* i. 1. 119, *cedat uti conviva satur.* In a metaphorical sense, as applied to the mind, the word is early and frequent, occurring, for example, in Plaut. *Poen.* prol. 8, *qui non edistis, saturi fite fabulis.* In post-classical Latin the adjective gradually went out of use, doubtless on account of its isolated grammatical form. *Satiatus* (It. *sazio*) and *satullus* (It. *estollo;* Fr. *soûl*) seem to have taken its place.

[1] *E.g.* Charisius in Keil's *Gramm. Lat.* I. 183. 7

The original, and classical, orthography was *satura*. Besides this we find *satira* and *satyra*. The former was very likely due to false analogy with words like *maxumus : maximus; optumus : optimus;* the latter to a fancied connection with the Greek σάτυροι.

The transition to the meaning 'mixed' is found in the expression *per saturam*, found, for example, in Sallust, *Jug.* 29. 5, *dein postero die quasi per saturam sententiis exquisitis, in deditionem accipitur*. Here we perhaps have ellipsis of *legem*, although the often quoted *lex satura* and *lanx satura* are not found in the literature, but rest only on the authority of the grammarians.

16. The noun *satura* (*sc. fabula*) is applied by Livy, vii. 2. 4 ff. to an early form of the native Italian drama. According to his very unsatisfactory account, the dramatic *satura* formed a transition from the rude Fescennine verses to the Graeco-Roman comedy of Livius Andronicus. The aetiological character of Livy's narrative is generally recognized, and some scholars[1] have gone so far as to deny the existence of a dramatic *satura*, believing that it was invented as a parallel to the Greek satyr-drama or to the Old Comedy. This view has not been generally accepted, and the non-existence of a dramatic *satura* cannot be regarded as proved.[2]

Concerning the meaning of *satura*, as applied to the drama, opinions differ widely. Mommsen[3] regards it as signifying 'the mask of the full men,' while Ribbeck[4] assumes that

[1] See Hendrickson, *The Dramatic Satura and the Old Comedy at Rome*, and *A pre-Varronian Chapter of Roman Literary History*, *Amer. Jour. of Phil.* xv. (1895), pp. 4 ff., and xix. (1898), 285 ff.

[2] See especially Schanz, *Geschichte der römischen Litteratur*, I², p. 19; Pease, article *Satira* in Harper's *Dict. of Class. Lit. and Antiquities.*

[3] *Röm. Geschichte*, I⁶, p. 28.

[4] *Geschichte der römischen Dichtung*, I², p. 9.

the word has the sense of the Greek σάτυροι and refers to the dress of the actors, who he believes were clad in goat-skins. It seems simplest to regard the word as meaning 'a medley.' This view establishes a connection between the dramatic and the literary *satura*, and has a parallel in French *farce* (= *farsa*) and in Juvenal's lines,[1] —

> Quidquid agunt homines, votum, timor, ira, voluptas,
> Gaudia, discursus, nostri *farrago* libelli est.

B. The Literary Satura.

1. *The School of Ennius.*

17. When the dramatic *satura* gave place to the Graeco-Roman comedy, it seems to have survived as a literary form. The same thing was true of the *versus Fescennini*, which appear in the classical period in the *epithalamia*, in the songs of the soldiers during the triumphal processions, and the like. In its earliest form it seems to have been a medley of prose and of verse in various metres, in which a variety of subjects were briefly treated. The earliest representative of this form of composition is said to have been **Cn. Naevius** (269–204 B.C.) of Campania, the well-known dramatic and epic poet. It is, however, very probable that the *satura* of Naevius, to which Festus refers, was dramatic.

18. The first writer who is known to have published *saturae* is **Quintus Ennius** (239–169 B.C.) of Rudiae in Calabria,[2] 'the father of Roman poetry,' from whose work a number of fragments have been preserved. Quintilian, ix. 2. 26, tells us that they consisted, in part at least, of dialogue: *ut Mortem ac Vitam, quas contendentes in satura tradit Ennius.* They seem to have been wholly in verse and

[1] I. 86.

[2] Porphyrio, on Hor. *Serm.* i. 10. 46, *Ennius qui quattuor libros saturarum reliquit.*

to have been composed in various metres. No prose fragments can with certainty be attributed to the elder Ennius.

To what extent Ennius was indebted to Greek originals is a matter of dispute. If we take into account the well-known statement of Quintilian[1] and the case of Varro,[2] it seems probable that the form was original with Ennius, and that it was adapted from the dramatic *satura*, although in his subject-matter he undoubtedly followed Greek sources. It is perhaps noteworthy that the early writers of satire, as well as those to whom such works are attributed, were also dramatic poets.

The satires of Ennius also resembled those of Horace, in that he recorded his personal experiences and feelings, and made free use of the Aesopian fables.[3]

Saturae are attributed by Diomedes[4] and by Porphyrio[5] to the nephew of Ennius, the tragic poet and painter, **M. Pacuvius** (220–132 B.C.) of Brundisium, but it is possible that his *saturae*, like those of Naevius, were dramatic.[6]

19. The Menippean satires of **M. Terentius Varro** (116–28 B.C.) of Reate belong to the school of Ennius, so far as their form is concerned. In a medley of prose and verse, the latter representing many different metres, he describes and comments on familiar events of everyday life. The collection consisted of one hundred and fifty books, and its nature is indicated by some of the titles of the various topics which have come down to us: *Cave canem; Nescis quid vesper serus vehat; Cras credo, hodie nihil; Bimarcus; Marcopolis, etc.*

The titles, as well as the statement of Cicero in *Acad. Post.* ii. 8, lead to the inference that, while Varro modelled his work in general on the Σπουδογέλοιον of Menippus of

[1] *Satura quidem tota nostra est*, x. 1. 93.
[2] See below.
[3] See Gellius, ii. 29. 20.
[4] *Gramm. Lat.* i. 485. 33. K.
[5] On Hor. *Serm.* i. 10. 46.
[6] See, however, Hopkins, *Proc. Amer. Phil. Assoc.* xxxi. (1900) p. l.

Gadara (about 250 B.C.), he inserted much original matter, and that he chose as his literary form the native Roman *satura*.

Although the existing fragments belong to a work of superior finish and interest to that of Lucilius, it seems never to have become popular. Horace does not mention it at all, and in fact ignores the entire school of Ennius.[1]

2. *The School of Lucilius.*

20. At the hands of **C. Lucilius** the *satura* received a form which, through Horace's recognition of it as a standard, became the conventional one. After experimenting with various metres, he finally adopted the dactylic hexameter, and in that measure the greater part of his thirty books are composed. To the subject-matter also Lucilius gave a conventional form, which, though variously modified by his successors, continued to be regarded as characteristic of that class of writing.

Lucilius was born in Suessa Aurunca, in Campania, in 180 B.C.,[2] and died in 103. He was of equestrian rank, and is said by Porphyrio to have been a grand-uncle of Pompey the Great. He served with the younger Scipio in the Numantine War, and was afterwards on terms of familiar intimacy with his commander and with the latter's friend, Laelius.[3]

21. Lucilius composed thirty books of satires, which appear to have been published in three instalments, xxvi.–xxx.,

[1] See note on *Serm.* i. 10. 47.

[2] Hieronymus gives the date of his birth as 147 B.C., but the suggestion of Haupt is very probable, and has been generally accepted, that Hieronymus confused the consuls of the year 180, A. Postumius Albinus and C. Calpurnius Piso, with those of 147, Sp. Postumius Albinus and L. Calpurnius Piso.

[3] See *Serm.* ii. 1. 71 ff.

xxii.–xxv., and i.–xxi. The first collection was composed in various metres, the last two in hexameters.

Of the work of Lucilius only a comparatively small number of fragments survive, and the longest continuous passage consists of but fourteen lines. Nevertheless, from these and from the scattered notices of the grammarians, some idea of its contents may be derived, and the extent of Horace's indebtedness to his predecessor may be inferred.

Book xxvi., which was the first in order of publication, contained a justification of Satire, an account of the Numantine War, and an erotic satire. Book xxx. also treated of the nature and the object of Satire, and literary criticism seems to have been a feature of this, as well as of some of the other books. In Book ii. a suit is described, which was brought by T. Albucius against Q. Mucius Scaevola, on account of the latter's extortions in Asia. Book iii. contained an account of a journey from Rome to the Straits of Messana, on which Horace modelled the fifth *Sermo* of his first book. Book iv. included a discourse on gluttony, followed by Persius in his third satire. Book ix. dealt with literary criticism and with grammatical questions, in particular with orthography. Book x. inspired Persius to write Satire, and Book xiii. seems to have had the same theme as Horace's *Serm.* ii. 4. Of Book xvi. Porphyrio[1] says: *liber Lucilii sextus decimus Collyra inscribitur, eo quod de Collyra amica in eo scriptum sit.*

22. An examination of the existing fragments of Lucilius confirms Horace's judgment of his work, as given in *Serm.* i. 4 and 10, and in ii. 1. His language and versification are rude and unpolished, not only when judged by classical standards, but also as compared with the earlier writings of Terence. Munro[2] regards Horace's estimate of him as far

[1] On Hor. *Odes*, i. 22. 10.

[2] *Jour. of Phil.* vii. p. 294.

too high, 'raised designedly, not to excite the ill-will of his contemporaries.' His popularity was, however, unquestionably great in ancient times, and is testified to by Cicero, Quintilian, and Tacitus.

23. Horace seems to have written at first along the lines followed by Lucilius, to judge from *Serm.* i. 2. This style of writing did not, however, accord with his personal disposition, and in *Serm.* i. 4 and 10[1] he criticises the work of his predecessor and defines his own ideal. At the same time, he regarded Lucilius as having established the outward form of this species of composition, and he follows him in using the dactylic hexameter, ignoring Varro's return to the old-fashioned medley. While deprecating Lucilius's severity in invective, he follows the general lines of his predecessor, giving us experiences from his own life,[2] treating ethical problems,[3] and defining his literary aims and ideals.[4]

24. The first collection, consisting of *Serm.* i., was published between 37 and 33 B.C., probably in the year 35. The title appears to have been *Sermones*,[5] or 'Talks,' while *Satura* seems to be a general designation for this species of composition and includes the *Epistulae* as well.[6] The book

[1] See the 'Outlines.' [2] i. 5, 6, 7, 9. [3] i. 1, 2, 3. [4] i. 4, 10.

[5] See Porph. on *Serm.* i. 1. *Quamvis saturam esse opus hoc suum Horatius ipse confiteatur, cum ait: Sunt quibus in satura videar nimis acer, et ultra Legem tendere opus* (*Serm.* ii. 1. 1–2), *tamen proprios titulos voluit ei accommodare. Nam hos priores duos libros 'Sermonum,' posteriores 'Epistularum' inscribens, in sermonum nomine vult intellegi quasi apud praesentem se loqui, epistulas vero quasi ad absentes missas.* In this book the terms Satires and Satire are used of the *Sermones* and *Epistulae* together or of the literary satire in general. The two divisions are referred to separately either by their Latin names, or as *Sermones* and *Epistles*.

[6] See below, p. xxii.

begins in due form with a dedication to Maecenas, and the arrangement of the separate satires is a natural, though not a chronological one, and may well be the one chosen by Horace himself. In most cases the poet himself appears as the speaker,[1] although considerable dialogue is introduced.

That the reception given to this work was not altogether favorable, is shown by Horace's own words in the introductory satire of the second Book of *Sermones*, which seems to have been published in 30 B.C. This book has no formal dedication and no epilogue, and is cast for the most part in dialogue form. Horace himself plays usually a very subordinate part, and in one satire he does not appear at all.[2] The first and sixth satires are of a personal nature; the former is a dialogue between Horace and Trebatius, the latter practically a monologue, although it is assimilated to the other works of the collection by the introduction of Cervius and his fable of the town and the country mouse.

25. The *Epistulae* belong to the general class of *Saturae*,[3] but they are distinguished from the *Sermones* not only by their form, but by their contents as well. Hexameter verse is not well suited to dialogue, and Horace evidently preferred to adopt a new literary form, the poetic epistle, for his *saturae*, rather than to abandon the conventional metre.

The first book of *Epistulae* seems to have been issued in 20 B.C. During the ten years which had elapsed since his last venture in the field of satire, Horace had published three books of *Odes*, and had reached the age of forty-five. The practical philosophy of life now seems to him the thing most worthy of his attention, and it is to the teaching of this that his first book of Epistles is in the main devoted.

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[1] The only real exception is i. 8. [2] ii. 5.

[3] See above, p. xxi., and Hendrickson's *Are the Letters of Horace Satires? Amer. Jour. of Phil.* xviii. (1897), pp. 313 ff.

It is dedicated to Maecenas and closes with an epilogue. It consists of actual letters and of fictitious ones.[1]

The second book of Epistles is devoted wholly to literary criticism. Horace has renounced the writing of lyrics, he tells us, and will hereafter teach the art of poetry instead of practising it. The chronology of this book offers not a few difficulties. The second Epistle is evidently the earliest and may be placed between 20 and 17 B.C.

The recognition of Horace as the poet laureate of Rome, by the invitation to write the *Carmen Saeculare*, gave him a very different position before the public, and is responsible for the assured tone of the *De Arte Poetica*, originally the third letter of the collection, although the second in chronological order. It is assigned with most probability to the year 16 B.C. These two letters, with an introductory epistle in which the collection is dedicated to Augustus, appear to have been published in 14 B.C.

26. The school of Lucilius is further represented by the six satires of **A. Persius Flaccus** (34–62 A.D.) of Volaterrae in Etruria. He was a diligent reader and ardent admirer of Horace, whose language he frequently paraphrases in his own peculiar style. Also by the sixteen satires of **D. Iunius Iuvenalis** (circ. 46–130 A.D.) of Aquinum.

27. Of other writers of satire, evidently of the school of Lucilius, Horace expressly mentions[2] **P. Terentius Varro** (82–37 B.C.) of Atax in Gallia Narbonensis, called *Atacinus* to distinguish him from the author of the *Saturae Menippeae*. No fragments of his satires have been preserved, although we have scanty remains of an epic, the *Bellum Sequanum*, of a *Chorographia*, and of an *Ephemeris*.

The *quibusdam aliis* of the same passage may refer to

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[1] *E.g.* 13 and 14.

[2] *Serm.* i. 10. 46.

Sevius Nicanor[1] and **L. Albucius**,[2] and perhaps to others whose very names have been lost.

28. A decided satiric vein is found in many Roman writers whose works properly belong to other fields of literature. This is strikingly the case with Martial and with Tacitus. The latter's *Germania* has often erroneously been supposed to have been designed as a satire on Roman corruption and degeneracy.[3]

The work of Petronius Arbiter, of the time of Nero, is pervaded by this satiric vein, and has some resemblance to the satire of the school of Ennius in its literary form; but, like the *Metamorphoses* of Apuleius, it belongs properly to the field of the Romance.

V.

GENERAL CHARACTERISTICS OF THE SATIRES.

29. Horace expressly states that the model of his Satires is Lucilius, and, as has already been said, this is confirmed by a comparison of the two works, so far as this is possible. For reminiscences of Lucilius, see the *Notes*, *passim*. Horace's wide reading, both in the Greek literature and that of his native land, is shown by numerous passages. His acquaintance with, and admiration for, the Homeric poems are directly stated in *Epist.* i. 2, and are shown besides by frequent allusions to the heroes and events of the *Iliad* and the *Odyssey*, as well as by the occurrence of phrases and expressions which are reminiscent of both poems. He must have been a diligent reader of the dramatic writers both of Greece[4] and of Rome, and a frequent attendant at

[1] Suet. *de Gramm.* 5. [2] Varro, *De Re Rust.* iii. 2. 7.

[3] See Gudeman's *Germania*, Introd. p. xi.

[4] See *Serm.* ii. 3. 11 f.

the theatre, to judge from his numerous references to the stage, and the abundance of metaphors derived from the drama. Although he does not anywhere mention Lucretius, the number of passages which show a parallelism with the *De Rerum Natura* is very striking. See the *Notes, passim.*

30. As Lucilius had evidently done,[1] Horace gives us in his Satires an intimate acquaintance with his life and habits. He sketches his early life and training, and pays a well-deserved tribute to his father. He tells us of his friendships and his enmities, his successes and disappointments. As a rule he is contented with his lot, although it is clear that the envious gossip which he pretends to despise and the unfavorable criticism of his literary work were not without a sting. He was evidently on most friendly terms with Virgil and Tibullus, and with Varius and other less well-known poets of the day. Propertius he never mentions by name, and while there is no evidence at all that the 'bore' of *Serm.* i. 9 is Propertius, there is an evident allusion to him in *Epist.* ii. 2. 95 ff., of such a nature as to show that he and Horace were rivals rather than friends.

31. One of the most striking features of the *Satires* is the keen observation of the daily life of the Romans by which they are characterized. It was Horace's custom, he tells us, to wander about the city and to observe the various occupations and amusements of the people. This he turned to account by drawing from them lessons for his own guidance and that of his friends, as well as by enlivening his literary work with many realistic pictures of daily life, — not only that of the higher classes, but also that of the humbler artisans and the slaves. Quite striking is the impression which the vast commercial and business interests of Rome

[1] See *Serm.* ii. 1. 32.

made upon him, and the number of allusions to them which are found in his works.[1]

32. The *Satires* are characterized by a genial and good-natured humor. This appears in Horace's choice of names for the objects of his comment, such as *Novius*, the parvenue; *Balbinus*, the doting lover; *Porcius*, the glutton; *Opimius*, the rich man; and the like. That these names occur in inscriptions and were many of them in common use is no proof that they were not selected (not invented) with reference to their appropriateness. Other phases of his humor are his parody of the epic, and higher poetic, style, and language under ludicrously inappropriate circumstances, his plays upon words, and his coinage of new terms, his irony and sarcasm, and in general a quizzical way of looking at things and an eye for the comical side of life.

VI.

THE SATIRES IN MEDIEVAL AND MODERN TIMES.

33. Horace's works, as he himself had foreseen, became school text-books at an early period, and Suetonius speaks of elegies and a letter in prose which were falsely attributed to him. The number of commentators on his works[2] is a further testimony to his popularity. He was evidently extensively read in medieval times as well, and his works were used for purposes of instruction. Numerous imitators of the Satires are found in this period. Of the *Ecbasis Captivi*, a 'beast-epic' of the tenth century, a fifth part consists of centos from Horace. The satirist Amarcius, of the eleventh century, made extensive use of Horace. Al-

[1] See Knapp, *Business Life as seen in Horace, Proc. Amer. Phil. Assoc.* xxix., p. xliv.

[2] See above, p. xiii f.

though Horace's fame in the Middle Ages was much less than that of Virgil, he too was regarded as a magician, and his grave was held in honor. These were, however, purely local manifestations and were confined to Palestrina and Venusia.

34. To speak here fully of Horace's popularity and influence in modern times is out of the question. He has been probably the most widely read and admired of all the Roman poets, and has appealed to men of the most widely different tastes.

Together with Juvenal, his influence upon French satire, which culminated in Boileau, was very great, while the English satirists, Dryden, Butler, Pope, Swift, Prior, Gay, Congreve, and others, show many evidences of the influence of Horace or Juvenal, or of both.

VII.

THE LANGUAGE AND STYLE OF THE SATIRES.[1]

1. Forms and Vocabulary.

35. *a.* Archaisms are frequent: *e.g. ausim*, i. 10. 48;[2] *faxis*, ii. 3. 38; ii. 6. 5; *ast*, i. 6. 125; i. 8. 6; *duello*, E. i. 2. 7; ii. 2. 98; *autumat*, ii. 3. 45; *sodes*, i. 9. 41; E. i. 1. 62; E. 1. 7. 15; *licebit*, ii. 2. 59; and the archaic infinitive in *-ier*, which occurs five times in the *Sermones* and three times in the *Epistulae*.

[1] The examples are not intended to be exhaustive, and the *Introduction* as a whole is intended to be suggestive rather than complete. In his own teaching of Horace the editor is in the habit of assigning topics, such as are briefly touched on in the *Introduction*, to different members of the class for special study, being guided, of course, in his selection by the degree of advancement and capacity of the students.

[2] References like this are to the *Sermones;* those to the *Epistulae* are in the form E. i. 2. 7.

b. Horace frequently, in common with other Roman poets, uses the simple verb in place of a compound: *e.g. temnens = contemnens*, i. 1. 116; *solvas = dissolvas*, i. 4. 60; *poni = apponi*, ii. 3. 148; ii. 4. 14; *ruam = eruam*, ii. 5. 22.

c. Some borrowed words are found: *e.g.* from the Greek, *obsonia*, i. 2. 9; *hybrida*, i. 7. 2; *apotheca*, ii. 5. 7. Celtic or Germanic, *raeda*, i. 5. 86; *mannus*, E. i. 7. 77. Syrian, *ambubaia*, i. 2. 1; *etc.* In i. 10. 21, *seri studiorum*, he translates a Greek word; and, like many other Roman writers, he avoids *philosophus* and *philosophia*, using instead *sapiens* and *sapientia*.

d. Horace coins many new words: *e.g. abnormis*, ii. 2. 3; *ingustata*, ii. 8. 30; *inamarescere*, ii. 7. 107; *prodocere*, E. i. 1. 55.

e. Short forms of the verb, contractions, or formations of the aorist type, occur in i. 9. 48, *summosses;* i. 9. 62, *nosset;* i. 9. 73, *surrexe;* ii. 3. 169, *divisse*.

36. In the spelling, the *Sermones* and *Epistles*, which reflect the language of everyday life, were probably less conservative than the *Odes*, and the editor has made the orthography conform, in the main, to the standard of the Augustan age. For forms and spellings especially characteristic of the colloquial language, see below, § 55.

2. Syntax.

a. The Cases.

37. The vocative is used in place of a direct object in: *Matutine pater, seu Iane libentius audis*, ii. 6. 20; *rexque paterque audisti coram*, E. i. 7. 37. The nominative is used for the vocative in *Ars Poet.* 292, *o Pompilius sanguis, carmen reprehendite*.

38. *a*. The accusative is found with some verbs which do not ordinarily govern a direct object: *e.g. ut aprum* cenem *ego*, ii. 3. 234; *si* prandēret *holus*, E. i. 17. 13; census *equestrem summam*, *Ars Poet.* 384; *neu quid medios* intercinat *actus*, *Ars Poet.* 194.

b. The accusative of the inner object (sometimes called 'cognate accusative') is frequent: *e.g. reges atque tetrarchas, omnia magna loquens*, i. 3. 12; *Pythia cantat*, *Ars Poet.* 414. With the neuter of the adjective: *cernis acutum*, i. 3. 26; *serviet aeternum*, E. i. 10. 41; *insanire sollemnia*, E. i. i. 101. Some bold uses of the construction occur: *e.g. pastorem saltaret uti Cyclopa*, i. 5. 63; *agrestem Cyclopa movetur*, E. ii. 2. 125; *cum Ilionam edormit*, ii. 3. 61; *magna coronari Olympia*, E. i. 1. 50.

c. The accusative of specification, or Greek accusative, occurs in *mentem concussa*, ii. 3. 295; *curatus capillos*, E. i. 1. 94. Many so-called examples of this construction are better explained in other ways. Thus we have appositives in *nugas* hoc genus, ii. 6. 44; *tremis* ossa *pavore* (partitive apposition), ii. 7. 57; the accusative of the inner object in *distat* nil, ii. 2. 29.

Passive verbs are often used with the force of the middle, and govern a direct object: *e.g.* nasum *nidore supīnor*, ii. 7. 38; *purgor* bilem, *Ars Poet.* 302. Here we may put *fractus* membra *labore*, i. 1. 5 although *membra* may be taken as a Greek accusative, and *fractus* as passive.

39. *a*. The dative is used with verbs meaning 'contend,' 'differ from,' and the like: *e.g. certans semper melioribus*, ii. 5. 19; *Sidonio contendere ostro vellera*, E. i. 10. 26; *altercante libidinibus pavore*, ii. 7. 57.

b. The so called dative of the agent is used not only with the future passive participle, but with the perfect participle: *Graecis intacti carminis*, i. 10. 66; *bella tibi pugnata*,

E. i. 16. 25; and with the uncompounded tenses: *carmina quae scribuntur aquae potoribus*, E. i. 19. 3.

c. The dative of the goal occurs in *si quis casus puerum egerit Orco*, ii. 5. 49.

d. Constructions influenced by the analogy of the Greek are: *idem facit occidenti*, *Ars Poet.* 467; *dignis paratus*, E. i. 7. 22; *Graecia Barbariae lento collisa duello*, E. i. 2. 7. See also § 55. *g* below.

e. The passive of verbs governing the dative is used with a subject in the nominative (instead of the impersonal construction) in *imperor*, i. 5. 21; *invideor*, *Ars Poet.* 56.

40. *a.* The genitive is used with adjectives much more freely than in classical prose. The extension of this construction is doubtless due to the analogy of the Greek genitive of specification: *e.g. pauperrimus bonorum*, i. 1. 79; *cerebri felicem*, i. 9. 11; *pravi docilis*, ii. 2. 52; *donandi parca*, ii. 5. 79.

b. The genitive with verbs and adjectives denoting separation is due to the analogy of the Greek: *e.g. morbi purgatum illius*, ii. 3. 27; *in medio positorum abstemius*, E. i. 12. 7.

c. Noteworthy also are: the free use of the genitive of the whole, *num qua vitiorum*, i. 3. 35; *fictis rerum*, ii. 8. 83; *gladiatorum centum*, ii. 3. 85; and in the predicate, *operum hoc tuorum est*, i. 7. 35; *scribe tui gregis hunc*, E. i. 9. 13; of the appositive genitive, *patrimoni mille talenta*, ii. 5. 226; *pueri pulchri munere*, E. i. 18. 74; and *neque . . . ciceris nec invidit avenae*, ii. 6. 84, after the analogy of verbs of plenty.

41. *a.* The ablative of instrument is used freely: *e.g. teneas tuis te*, ii. 3. 324; *ire mulo*, i. 6. 105; *postico falle clientem*, E. i. 5. 31; with adjectives, *laeva stomachosus habena*, E. i. 15. 12; *sermo lingua concinnus utraque*, i. 10. 23; in place of the ablative of agency with *ab*: *curatus inaequali*

tonsore capillos, E. i. 1. 94, and probably *cena ministratur pueris tribus*, i. 6. 116.

b. The ablative of association occurs with verbs of *joining, changing, mixing*, and the like: *e.g. verbis Graeca Latinis miscuit*, i. 10. 20; *stipare Platona Menandro*, ii. 3. 11; *forti miscebat mella Falerno*, ii. 4. 24.

c. The participle alone is used in the ablative absolute: *e.g. parto quod avebas*, i. 1. 94; *lecto aut scripto quod me iuvet*, i. 6. 122; *neglectis flagitium ingens*, ii. 4. 82; *vadato*, i. 9. 36.

42. Not infrequently a case may be taken in a different sense with two words in the same sentence, and may be said to be governed by both — the ἀπὸ κοινοῦ construction: *e.g. quid causae est merito quin illis Juppiter ambas iratus buccas inflet*, i. 1. 20; *male laxus in pede calceus haeret*, i. 3. 31; *tempestivum pueris concedere ludum*, E. ii. 2. 142; *data Romanis venia est indigna poetis, Ars Poet.* 264. See *Notes*.

b. The Verb.

1. Agreement.

43. *a*. A singular verb is used with a compound subject whose members are singular: *dum ficus prima calorque dissignatorem decorat*, E. i. 7. 5; *si quaestor avus pater atque meus patruusque fuisset*, i. 6. 131.

b. The neuter is used referring to a person in *nil fuit umquam sic impar sibi*, i. 3. 18; *quod eram narro*, i. 6. 60; *nisi quae terris semota suisque temporibus defuncta videt, fastidit et odit*, E. ii. 1. 21.

2. The Tenses.

44. *a*. The present is often used with the force of the future, a common usage in the language of everyday life: *e.g. nemon oleum fert ocius?* ii. 7. 34; *ut te ipsum serves, non*

expergisceris? E. ii. 2. 33; and in a future condition, *nisi damnose bibimus, moriemur inulti*, ii. 8. 34. It has almost an aoristic force in *divinare magnus mihi donat Apollo*, ii. 5. 60.

b. The imperfect is used with nearly the force of the present in *non tu corpus eras sine pectore*, E. i. 4. 6; *poteras dixisse, Ars Poet.* 328. See *Notes* on these two passages. The epistolary imperfect occurs in *haec tibi dictabam*, E. i. 10. 49.

c. The future is frequently used with the force of a milder imperative: *e.g. hoc mihi iuris cum venia dabis*, i. 4. 105; *ferramenta Teanum tolletis*, E. i. 1. 87; *Augusto reddes volumina*, E. i. 13. 2. It has a gnomic force in *sordidus a tenui victu distabit*, ii. 2. 53, and a somewhat similar force in *ut tu semper eris derisor*, ii. 6. 54.

d. The gnomic perfect is frequent: *e.g. non domus et fundus aegroto domini deduxit corpore febres*, E. i. 2. 48; *sedit qui timuit ne non succederet*, E. i. 17. 37; and combined with the future: *haec seges ingratos tulit et feret omnibus annis*, E. i. 7. 21.

e. The potential perfect subjunctive is often used with practically the same force as the present: *e.g. dederim*, i. 4. 39; *contulerim*, i. 5. 44; *dixeris*, i. 4. 41.

f. The perfect infinitive is used with the force of the present in ii. 3. 187, *ne quis humasse velit Aiacem*. Usually, however, while approaching the force of the present, it represents instantaneous or completed action: *e.g. amet scripsisse ducentos ante cibum versus*, i. 10. 60; *sapientia prima stultitia caruisse*, E. i. 1. 42; *quod cures proprium fecisse*, E. i. 17. 5.

3. The Moods.

45. *a.* The indicative is used for vividness in the apodosis of conditions contrary to fact: *dedisses . . . erat*, i. 3. 17; *peream male si non optimum erat*, ii. 1. 7.

b. The indicative is sometimes used with *quamvis*: *e.g.*

quamvis tacet, i. 3. 129; *quamvis distat nil*, ii. 2. 29; *quamvis periurus erit*, ii. 5. 15.

c. The indicative is sometimes used after *est qui* and similar expressions, though usually with a slightly different force from that of the subjunctive; *cf.* E. ii. 2. 182, *sunt qui non habeant, est qui non curat habere.*

d. The relatively rare 'can' and 'could' potential, confined to the second person singular of verbs of seeing, perceiving, thinking, knowing, and believing, is found in i. 4. 86, *saepe tribus lectis videas cenare quaternos;* and transposed to past time in i. 5. 76, *rideres;* ii. 8. 77, *videres.* See Bennett, 'Critique of Some Recent Subjunctive Theories,' *Cornell Studies in Class. Phil.* ix. pp. 41 ff.

e. The stipulative subjunctive is found in i. 8. 12, *mille pedes in fronte, trecentos cippus in agrum, hic dabat, heredes monumentum ne sequeretur;* *Ars Poet.* 12, *hanc veniam damus, sed non ut placidis coeant immitia, non ut serpentes avibus geminentur, tigribus agni;* E. i. 18. 107, *sit mihi quod nunc est, etiam minus, ut mihi vivam, quod superest aevi.* See Bennett, *Trans. Amer. Phil. Assoc.* xxxi. pp. 223 ff.

f. The iterative subjunctive occurs in *Ars Poet.* 438, *Quintilio si quid recitares, 'corrige, sodes,' aiebat.*

46. *a.* The infinitive occurs freely with adjectives where other constructions would be used in classical prose: *e.g.* *dignus notari*, i. 3. 24; *durus componere versus*, i. 4. 8; *piger ferre laborem*, i. 4. 12; *doctus cantare*, i. 10. 19; *cereus in vitium flecti*, *Ars Poet.* 163.

b. The infinitive is used in exclamations: *huncine solem tam nigrum surrexe mihi!* i. 9. 73; *te petere!* ii. 2. 30; *tene ut ego accipiar torquerier!* ii. 8. 67.

c. The historical infinitive is occasionally used: *e.g.* *pueris convicia nautae ingerere*, i. 5. 12; *ire modo ocius, interdum consistere . . . dicere*, i. 9. 9.

d. The infinitive is used freely as the subject and object of verbs, and governed by the preposition *praeter: e.g. quo tibi, Tilli, sumere clavum,* i. 6. 24; *inquiram, quid sit furere,* ii. 3. 41; *res gerere et captos ostendere civibus hostes attingit solium Iovis,* E. i. 17. 33; *dum tantundem haurire relinquas,* i. 1. 52; *adimam cantare severis,* E. i. 19. 9; *nihil sibi legatum praeter plorare,* ii. 5. 69.

47. The future participle is very freely used to denote intention, destiny, and similar ideas. It is usually best translated by a relative clause or by an independent clause: *e.g. quattuor hinc rapimur milia, mansuri oppidulo* (intention), i. 5. 86; *redis mutatae frontis, ut arte emendaturus fortunam,* ii. 8. 85; *his me consolor, victurum suavius ac si* (destiny), i. 6. 130; *i pede fausto, grandia laturus praemia* (*and you will receive*), E. ii. 2. 37; *arma Caesaris Augusti non responsura lacertis* (*which were fated not to respond*), E. ii. 2. 48; *segetes mox frumenta daturas* (*which will presently give*), E. ii. 2. 161.

c. Other Parts of Speech.

48. *a.* The usage, *hic . . . hic* for *hic . . . ille,* found chiefly in poetry, is frequent: *e.g. hunc atque hunc superare laborat,* i. 1. 112; *hoc amet, hoc spernat, Ars Poet.* 45; *haec amat obscurum, volet haec sub luce videri, Ars Poet.* 363. Horace, like most of the other poets, seldom uses *is,* either omitting it entirely or using a demonstrative pronoun as a substitute for it. A very rare poetic use of the pronominal adverb occurs in ii. 2. 75, *hac rabiosa fugit canis, hac lutulenta ruit sus.*

Hic has about the force of *talis, a man like that,* in E. i. 6. 40, *ne fueris hic tu;* E. i. 15. 42, *nimirum hic ego sum.* Similarly, *ille* in i. 1. 63, *quid facias illi.*[1]

[1] See Meader, *The Latin Pronouns is: hic: iste: ipse.* The Macmillan Company, 1901.

b. The relative and interrogative forms from the *i*-stem are sometimes used in the ablative singular, and those from the *o*-stem in the dative-ablative plural: *e.g. qui*, i. 1. 1; *quis*, i. 3. 96, *etc.* *Cum* always precedes the ablative of the relative pronoun, instead of being used as an enclitic: *e.g. eorum vixi cum quibus*, i. 4. 81.

c. The plural *utrique* is used in i. 8. 25 of a closely connected pair of individuals. *Unus* is used for *quidam* in i. 5. 21. See also § 55. *f*, below.

49. *a.* Adjectives are frequently used to denote the effect produced: *e.g. tarda podagra*, i. 9. 32; *plumbeus Auster*, ii. 6. 18; *exsangue cuminum*, E. i. 19. 18.

b. Adjectives are frequently used as substantives:—

1. Without an ellipsis, the meaning of the substantive being determined by the gender of the adjective: *e.g. diversa sequentis*, i. i. 3; *ioculatia*, i. 1. 23; *aridos aegros*, i. 4. 126. Contrary to the usage of the best prose, both pronouns and adjectives are used as substantives in oblique cases where the gender, and consequently the meaning, is ambiguous: *e.g. his ego quae nunc, olim quae scripsit Lucilius, eripias si* (= *his rebus*), i. 4. 56; *turpi secernis honestum*, i. 6. 63; *maiore reprensis*, i. 10. 55. In the first case there is no question as to the interpretation, but in the last two some editors see masculine substantives, others neuters.

2. With ellipsis of a substantive. Here the meaning of the new substantive is determined by the omitted word, although there is not always a consciousness of the ellipsis: *e.g. venalis* (*sc. servos*), i. 1. 47; *Appia* (*via*), i. 5. 6; *recta* (*via*), i. 5. 71; *Atabulus* (*ventus*), i. 5. 78; *ferae* (*bestiae*), i. 8. 17; *secundas* (*partes*), i. 9. 46; *impenso* (*pretio*), ii. 3. 245; *limis* (*oculis*), ii. 5. 53; *agninae* (*carnis*), E. i. 15. 35.

50. Numerals are frequently used, not in their literal sense, but of indefinite large or small numbers, as in Eng.

lish we say 'hundreds' or 'thousands of,' 'half a dozen,' and the like. For an indefinite large number *mille* is most frequent: *e.g. mille versus*, ii. 1. 4; *quot capitum vivunt, totidem studiorum milia*, ii. 1. 27; *cf.* ii. 3. 116. Examples of other numerals used in this way are: *saepe ducentos, saepe decem servos*, i. 3. 11; *plostra ducenta*, i. 6. 42; *trecentos inseris*, i. 5. 12; and combined with *mille: Catienis mille ducentis clamantibus*, ii. 3. 61; *ter centum milibus*, ii. 3. 16. Of indefinite small numbers we have: *decem vitiis*, E. i. 18. 25; *decem servos*, i. 3. 12; *quinque dies*, E. i. 7. 1; *tribus Anticyris, Ars Poet.* 300. See *Notes.*

51. *a.* The adverb is frequently used to modify *esse: e.g. recte tibi semper erunt res*, ii. 2. 106; *bene erat non piscibus urbe petitis*, ii. 2. 120; *recte est*, ii. 3. 162; *pulchre fuerit tibi*, ii. 8. 19.

b. The following uses are also noteworthy: *fautor inepte est*, i. 10. 2; *male laxus*, i. 3. 31 (see above, § 42); *turpiter hirtum*, E. i. 3. 22; *turpiter atrum, Ars Poet.* 3.

3. Word Order.

52. In spite of the trammels of metre, abundant scope is allowed in poetry for effective word order, and of this Horace takes the fullest advantage. Words are emphasized by being put out of their normal position; for most words the beginning or the end of lines and of clauses are emphatic positions. Anaphora, chiasmus, antithesis, and hyperbaton serve the same purpose. Considerations of space make it impossible to go into details. See the *Notes, passim.*

4. Figures of Rhetoric and Grammar.

53. The following may be mentioned: *a.* Asyndeton: *e.g. contentus vivat, laudet diversa sequentis*, i. 1. 3.

b. Anaphora: *non ego me claro natum patre, non ego cir-*

cum . . . i. 6. 58; *aeque pauperibus prodest, locupletibus aeque* (combined with chiasmus), E. i. 1. 25.

c. Anacoluthon: *nam ut ferula caedas . . . non vereor,* i. 3. 122 (see the *Notes*). Closely allied are combinations of two constructions: *e.g. esse pares res furta latrociniis,* i. 3. 122; *saepe velut qui currebat fugiens hostem,* i. 3. 9; *animae quales neque candidiores terra tulit,* i. 5. 41. See the *Notes* on these passages. *Cf.* also the loose appositives, *garrulus,* i. 4. 12; *sermo merus,* i. 4. 48.

d. Brachylogy: *magnis parva mineris falce recisurum simili,* i. 3. 122; *cui non conveniet sua res, ut calceus olim, si pede maior erit, subvertet, si minor, uret,* E. i. 10. 42. See *Notes.*

e. Chiasmus: *stultus honores dat indignis et famae servit ineptus,* i. 6. 16; *hinc vos, vos hinc,* i. 1. 17; *numquam inducant animum cantare rogati, iniussi numquam desistunt* (combined with anaphora), i. 3. 2.

f. Hendiadys: *operum primos vitaeque labores,* ii. 6. 21; *dolor quod suaserit et mens,* E. i. 2. 60; *veniam somnumque,* E. i. 5. 10.

g. Hyperbaton: *di bene fecerunt inopis me quodque pusilli finxerunt animi,* i. 4. 17; *quattuor hinc rapimur viginti et milia raedis,* i. 5. 86; *incertus scamnum faceretne Priapum,* i. 8. 2; *Aiax immeritos cum occidit desipit agnos,* ii. 3. 211.

h. Hypallage: *non me Satureiano vectari rura caballo,* i. 6. 59.

i. Litotes: *non inultus,* i. 8. 44; *nec non verniliter ipsis fungitur officiis,* ii. 6. 108; *haud ignobilis,* E. ii. 2. 128.

k. Metonymy: *Volcano,* i. 5. 73; *Venerem,* E. ii. 2. 56.

l. Oxymoron: *strenua inertia,* E. i. 11. 28; *concordia discors,* E. i. 12. 19; *Stertinium deliret acumen,* E. i. 12. 20; *symphonia discors, Ars Poet.* 374.

m. Pleonasm: *verbum non amplius addam,* i. 1. 121; *nimio plura,* E. ii. 1. 198.

n. Prolepsis: *quid premat obscurum lunae orbem*, E. i. 12. 18.

o. Tmesis: *argento post omnia ponas*, i. 1. 86; *quando-vumque*, i. 9. 33; *unde-octoginta*, ii. 3. 117; *quo-circa*, ii. 6. 95.

p. Zeugma: *dum terras hominumque colunt genus*, E. ii. 1. 7.

q. Metaphors and similes are very numerous. It is characteristic of Horace's style that in the latter he *identifies* the person or thing with that with which it is compared. See note on *Tantalus*, i. 1. 68.

r. Of other rhetorical devices may be mentioned: *quid rides*, i. 1. 69; *horum pauperrimus esse* bonorum, i. 1. 79; *immo alia et fortasse* minora, i. 3. 20: *donent* tonsore, ii. 3. 17; *nocturno certare mero*, putere *diurno*, E. i. 19. 11.

VIII.

THE COLLOQUIAL LANGUAGE IN THE SATIRES.

54. Beside the literary language in the classical period, we find also the *sermo familiaris* or *sermo cotidianus*, the language used by educated Romans in the ordinary conversation of every-day life, and the *sermo plebeius* or *sermo rusticus*, the language of the common people.[1] Of the former we have representatives in the classical literature in the *Letters* of Cicero, and in the *Sermones*, and, to a less marked degree, in the *Epistles* of Horace. In early Latin, the plays of Terence belong to the same class, while in those of Plautus we have a combination of the *sermo cotidianus* and the *sermo plebeius*. It is not always easy to distinguish between the *sermo cotidianus* and the *sermo plebeius*, or to distinguish what is colloquial from what is merely archaic;

[1] See Cooper's *Word Formation in the Roman Sermo Plebeius*, Introd.

but the following features may safely be said to be characteristic of the language of every-day life: —

55. *a.* Vocabulary. We find in the Satires a goodly number of words which were current in every-day conversation, but not in the literary language. In many cases these words eventually displaced the literary words and took their place in the Romance languages: *e.g. caballus*, French *cheval*, Italian *cavallo*. Such words as French *équitation*, and the like, are so-called 'learned words,' *i.e.* they did not come into the language by direct descent, but were formed from classical Latin words in the same way that our 'telephone,' 'phonograph,' etc., are formed from Greek. As examples of colloquial words may be cited: *bucca*, i. 1. 21; *caballus*, i. 6. 59; i. 6. 103; E. i. 7. 88; E. i. 18. 36; *elutius*, ii. 4. 16; *ocreatus*, ii. 3. 234; *autumare*, ii. 3. 45; *scabere*, i. 10. 71; *largiter*, i. 4. 132.

Many words which are not in themselves colloquial are used in colloquial senses: *e.g. latraverit*, ii. 1. 85; *extuderit*, ii. 2. 14; *eripiam*, ii. 2. 23; *radere*, ii. 4. 83.

b. Certain forms are also colloquial: *e.g.* the archaisms *faxis*, *ausim*, *sodes*, *etc.* (see above, § 35. *a.*); the full forms, *exclusus fuero*, i. 9. 58; *iniecta fuerit*, i. 4. 95; the iteratives and intensives, *captat*, i. 1. 68; *imperitarent*, i. 6. 4; *grassare*, ii. 5. 93; the syncopated forms, *caldior*, i. 3. 53; *valdius*, E. i. 9. 6; the contracted verb forms (see § 35. *e*, above); and perhaps also in some cases the use of the simple verb for the compound (see § 35. *b*, above).

c. Many colloquial phrases occur: *e.g. si me amas*, i. 9. 38; *unde et quo Catius*, ii. 4. 1; *quid agis, dulcissime rerum*, i. 9. 4; *numquid vis*, i. 9. 6; *cf.* the use of the adverb with *esse*, § 51. *a*, above.

d. Ellipsis. While the grammatical construction requires us to supply something, as a rule no ellipsis is consciously present to the speaker's mind: *e.g. unde mihi lapidem?* ii. 7

116; *unde et quo Catius*, ii. 4. 1. Especially characteristic is the ellipsis of a subjunctive copula: *e.g.* i. 8. 32.

See also § 49. *b*, above.

e. The free use of diminutives. In many cases these have supplanted, in the Romance languages, the word from which they were derived: *e.g. auricula*, French *oreille*. Horace uses many diminutives; in some cases they have actual diminutive force, as *parvola*, i. 1. 33; *villula*, i. 5. 45; *plostello*, ii. 3. 247. In some cases they denote possession or the like, as *lectulus*, i. 4. 133; *pelliculam*, ii. 5. 38; often affection, as *catelle*, ii. 3. 259; *matercula*, E. i. 7. 7; *nutricula*, E. i. 4. 8; frequently contempt or depreciation, as *popello*, E. i. 7. 65; *litterulis graecis*, E. ii. 2. 7; *asellus*, i. 1. 90. In other cases they appear to have no force which is ordinarily associated with diminutives, although the choice of the word produces a certain comic effect: *e.g. auriculas*, i. 9. 20; *auriculis*, E. i. 8 1.6; *gemelli*, E. i. 10. 3.

f. The frequent expression of the first and second personal pronouns: *e.g. cum tu argento post omnia ponas*, i. 1. 86; *post hanc vagor, aut ego lecto . . . unguor*, i. 6. 122 (the position of *ego, etc.*, with the second verb is a favorite use of Horace's): and such redundant expressions as *utrumne*, ii. 3. 251; ii. 6. 73; and the like. See also § 53. *m*, above. Paraphrases for the first personal pronoun: *hunc hominem*, i. 9. 47; *noster*, ii. 6. 48. The use of the so-called ethical dative: *quid mihi Celsus agit*, E. i. 3. 15.

g. The frequent use of the paratactic construction: *e.g. milia frumenti tua triverit area centum, non tuus hoc capiet venter plus ac meus*, i. 1. 45; *deciens centena dedisses: quinque diebus nil erat in loculis*, i. 3. 15; *scribe decem a Nerio; non est satis; adde Cicuti nodosi tabulas decem; effugiet tamen*, ii. 3. 69; *non es avarus; abi*, E. ii. 2. 205.

h. Pleonasm, anacoluthon, and alliteration. See § 53. *c*, *m*, above, and § 58 below.

i. Proverbs and proverbial expressions: *stans pede in uno*, i. 4. 10; *in silvam ligna feras*, i. 10. 34; *hac urget lupus, hac canis*, ii. 2. 64; *ignem gladio scrutare*, ii. 3. 276; *etc.* And the frequent allusions to fables.

k. Plays upon words: *saccis . . . sacris*, i. 1. 70–71; *libellos*, i. 4. 66 and 71; mordacem *Cynicum*, E. i. 17. 18; ventoso *curru*, E. ii. 1. 177.

IX.

METRES.

Introductory.

GENERAL CHARACTER OF LATIN POETRY.

English poetry, as a rule, is based on *stress*, *i.e.* on a regular succession of accented and unaccented syllables. The versification of —

This is the forest primeval, the murmuring pines and the hemlocks,

depends entirely upon this alternation of accented and unaccented syllables, and the same thing is true of all ordinary English verse. This basis of English poetry, moreover, is a result of the very nature of the English language. Like all languages of the Teutonic group, our English speech is characterized by a strong word-accent.

Latin verse, on the other hand, was based on *quantity;* a line of Latin poetry consisted of a regular succession of long and short syllables, *i.e.* of syllables which it took a long or short time to pronounce. This basis of Latin poetry, as in the case of English poetry, is strictly in conformity with the character of the spoken language; for classical Latin was not a language in which there was a strong word-accent. The word-accent, in fact, must have been extremely weak. Different languages differ very greatly in this respect, and we ought to bear this fact in

the result would be no more fatal than to read a line of Latin poetry with neglect of the quantity.

In reading Latin verse, there are two classes of errors to which the student is particularly liable, either one of which results in giving a wrong syllabic quantity.

Class First.

In 'Open' [1] Syllables

Here the quantity of the syllable is always the same as the quantity of the vowel. Thus, in *mā-ter*, the first syllable is long; in *pă-ter*, the first syllable is short.

This being so, it is imperative that the pupil should in 'open' syllables scrupulously observe the quantity of the vowel. If he pronounces a short vowel long, or a long vowel short, he thereby gives a false quantity to the syllable, and thus wrecks the line completely. The pupil, therefore, must know the quantity of every vowel, and must pronounce in the light of his knowledge. He must not say *gērō*, *tērō*, *sērō* (for *gĕrō*, *tĕrō*, *sĕrō*); nor must he say *pāter*, *āger*, *nīsī*, *quōd*, *quībus*, *ingēnium*, *ēs* ('thou art'), *etc.* One such error in a verse is fatal to its metrical structure, and the pupil who habitually commits such errors in reading is simply wasting valuable time.

Class Second.

In 'Closed' [2] Syllables.

It is a fundamental fact that a 'closed' syllable is long. But in order to be long it must *be actually closed in pro-*

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[1] An 'open' syllable is one whose vowel is followed by a single consonant (or by a mute with *l* or *r*). This single consonant (or the mute with *l* or *r*) is joined with the vowel of the following syllable, thus leaving the previous syllable 'open.'

[2] A 'closed' syllable is one whose vowel is followed by two or more consonants (except a mute with *l* or *r*). The first of the two (or more)

nunciation. Right here is where the pupil is apt to err. He fails to make the syllable 'closed,' *i.e.* he does not join the first of the two or more consonants to the *preceding* vowel, but joins all of the consonants with the *following* vowel. He thus leaves the preceding syllable 'open.' Hence, if the vowel itself is short, the syllable by this incorrect pronunciation is made short, where it ought to be made long. Thus the student is apt to say *tem-pe-stā-ti-bus* where he ought to say *tem-pes-tā-ti-bus*, *i.e.* he joins both the *s* and the *t* with the following vowel, where he ought to join the *s* with the preceding vowel (thus making a 'closed' syllable), and only the *t* with the following vowel.[1]

Errors of the kind referred to are so liable to occur that it seems best to classify them by groups: —

a. The commonest group consists of those words which contain a *short* vowel followed by doubled consonants (*pp*, *cc*, *tt*, *etc.*), — words of the type of *ap-parābat*, *ac-cipiēbam*, *at-tigerant*, *ges-sērunt*, *ter-rā-rum*, *an-nōrum*, *ad-diderat*, *flammārum*, *excel-lentia*, *ag-gerimus*, *etc.* In Latin, both of the doubled consonants were pronounced, one being combined with the previous vowel (thus closing the syllable and making it long), one with the following vowel. But in English we practically never have doubled consonants. We write them and print them, but we *do not pronounce* them. Thus, we write and print *kit-ty*, *fer-ry*, *etc.*, but we do not pronounce two *t*'s or two *r*'s in these words any more than in *pity*, which we write with one *t*, or in *very*,

consonants is regularly joined in pronunciation with the preceding vowel, thus *closing* the preceding syllable. This is the real significance of the common rule that a syllable is long when a short vowel is followed by two consonants. It is because one of the consonants is joined to the preceding vowel, thus closing the syllable.

[1] This doctrine, to be sure, contradicts the rules given in grammars for division of words into syllables; but those rules apply only to writing, not actual utterance. See Bennett, *Appendix to Latin Grammar*, § 35

which we write with one *r*. Now, in pronouncing Latin the pupil is very apt to pronounce the doubled consonants of that language as single consonants, just as he does in English. Thus he naturally pronounces the words above given, not *ap-pa-rā-bat, etc.*, but *ă-pa-rābat, ă-cipīēbam, ă-tigerant, gĕ-sērunt, tĕ-rārum, a-nōrum, ă-diderat, flă-mārum, excĕlentia, ă-gerimus.* In other words, the pupil pronounces only one consonant, where he ought to pronounce two, and that one consonant he joins with the following vowel. He thus leaves the preceding syllable 'open,' *i.e.* he makes it short when it ought to be long.

The effects of this pronunciation are disastrous in reading Latin poetry, for these doubled consonants occur on an average in every other line of Latin poetry.

b. The second group consists of words in which a short vowel is followed by *sp, sc, st*; also by *scl, scr, str.* In English, when the vowel following these combinations is accented, we usually combine the consonants with the following vowel. Thus we say *a-scribe, a-stoúnding, etc.* Now, the Latin pupil is almost certain to do the same thing in pronouncing Latin, unless he is on his guard, *i.e.* he is likely to say *a-spérsus, i-stōrum, tempe-stīvus, coru-scābat, mi-scúerat, magi-strórum, a-scrípsit, etc.* What he ought to do is to join the *s* with the preceding vowel (thus making the syllable closed, and long), pronouncing *as-persus, is-tōrum, tempestīvus, corus-cābat, mis-cuerat, magis-trōrum, as-cripsit, etc.* By joining all the consonants to the following vowel he leaves the preceding syllable open. Hence, when the preceding vowel is short, the syllable also becomes short. This destroys the metre of the line.

c. The third group consists of words containing a short vowel followed by *r* and some consonant. In our common English utterance we are very apt to neglect the *r*. This tendency is all but universal in New England, and is widely

prevalent in the Middle states. As a result, the pupil is apt to pronounce Latin with the same neglect of the *r* that he habitually practises in the vernacular. This omission occurs particularly where the preceding vowel is unaccented, *e.g.* in *portārum, terminōrum, etc.* The pupil is likely to say *po(r)-tārum, te(r)-minorum, i.e.* he makes the preceding syllable 'open' and short, where it ought to be 'closed' and long. In order to close the syllable, a distinct articulation of the *r* is necessary. When this is overlooked, the quantity of the syllable is lost and the metrical character of the line is destroyed.

d. The fourth group of words consists of those ending in *s*, preceded by a short vowel and followed by words beginning with *c, p, t, v, m, n, f.* In English we are very apt to join the final *s* to the initial consonant of the following word. Thus we habitually say *grievou stale* for *grievous tale; Lewi sTaylor* for *Lewis Taylor, etc.* There is great danger of doing the same thing in Latin. Experience teaches that pupils often say *urbī sportās* for *urbis portās; capī scanem* for *capis canem;* even *urbī svīcī* for *urbis vicī, etc.* Care must be taken to join the final *s* clearly with the preceding vowel. Otherwise the preceding syllable will be left 'open' and short where it ought to be 'closed' and long.

The foregoing cautions are not mere theoretical inventions. They are vital, and are based on experience of the errors which we as English-speaking people naturally commit when we pronounce Latin. It is only by a conscientious observance of the principles above laid down that any one can read Latin poetry quantitatively; and unless we do so read it, we necessarily fail to reproduce its true character.

Common Syllables.

As is well known, when a *short* vowel is followed by a mute with *l* or *r* (*pl, cl, tl; pr, cr, tr; etc.*), the syllable is

common, *i.e.* it may be either long or short in verse at the option of the poet. The explanation of this peculiarity is as follows: —

In a word like *pătrem*, for example, it was recognized as legitimate to pronounce in two ways: either to combine the *tr* with the following vowel (*pa-trem*), thus leaving the preceding syllable 'open' and short, or to join the *t* with the preceding vowel (*pat-rem*), thus closing the preceding syllable and making it long. Hence, in the case of common syllables, the quantity in each individual instance depends upon the mode of pronunciation, *i.e.* the mode in which we divide the syllable. In reading Latin poetry, therefore, it will be necessary for the pupil to observe how the poet treats each common syllable, and to pronounce accordingly.

Elision.

The rule for Elision, as stated in our Latin grammars, is in substance as follows: "A final vowel, a final diphthong, or *m* with a preceding vowel,[1] is regularly elided before a word beginning with a vowel or *h*."

The exact nature of Elision, as observed by the ancients in reading Latin verse, is still very uncertain. The Romans may have slurred the words together in some way, or they may have omitted the elided part entirely.

Rules for Reading.

1. Observe the quantity of each syllable scrupulously, taking care to observe the division of the syllables as indicated by the hyphens, joining the consonant before the hyphen with the preceding vowel, and so closing the syllable.

2. Make the word-accent light; subordinate it carefully to quantity.

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[1] The elision of final *m* with a preceding vowel is sometimes called Ecthlipsis.

3. Endeavor to cultivate the quantitative sense, *i.e.* to feel the verse as consisting of a succession of long and short intervals.

4. Do not attempt to give special expression to the *ictus* in any way. The *ictus* will care for itself if the syllables are properly pronounced.

The Metre of the Satires.

56. The metre of the *Sermones* and *Epistulae* is the dactylic hexameter, consisting of six dactyls (– ∪∪), of which the last is catalectic, *i.e.* – ∪ (∪). In any foot, including the last, a spondee (– –) may be substituted for the dactyl. The last syllable is therefore long or short at the option of the poet. The fifth foot is always a dactyl, except for a single spondaic line in *Ars Poet.* 467, *invitum qui servat, idem facit occidenti.* We thus have the following scheme: —

– ∪∪ | – ∪∪ | – ∪∪ | – ∪∪ | – ∪∪ | – ⏑
– – | – – | – – | – – |

The most common caesura, as in classical Roman poetry generally, is the so-called penthemimeral in the middle of the third foot: *e.g.* i. 1. 1, —

qui fit, Maecenas, ‖ *ut nemo quam sibi sortem*

Next in frequency is the so-called hepthemimeral, in the fourth foot, which is usually accompanied by another caesura in the second foot: *e.g.* i. 1. 30, —

audaces ‖ *mare qui currunt* ‖ *hac mente laborem*

Sometimes the caesura in the second foot is omitted: *e.g.* ii. 3. 142, —

pauper Opimius argenti ‖ *positi intus et auri*

The so-called feminine caesura, after a short syllable, is not uncommon: *e.g.* i. 3. 51, —

postulat ut videatur. ‖ *At est truculentior atque*

The bucolic caesura, after the fourth foot, is comparatively frequent: *e.g.* i. 8. 25,—

cum Sagana maiore ululantem. ‖ *Pallor utrasque*

A verse without a caesura, written purposely to illustrate faulty metre, occurs in *Ars Poet.* 263,—

non quivis videt immodulata poemata iudex.

In the *Sermones*, as in Comedy, and less so in the *Epistulae*, so-called elision, probably a blending of two vowels, is frequent. It is found in the first syllable of lines, *e.g.* i. 1. 52, *dum ex parvo nobis tantundem haurire relinquas;* before the caesura, *e.g.* i. 4. 58, *tempora certa modosque,* ‖ *et quod prius ordine verbum est;* and with long vowels: *e.g.* i. 1. 59, *at qui tantuli eget quanto est opus, is neque limo;* i. 9. 30, *quod puero cecinit divina motā anus urna.*

Hypermetric verses, the final vowels of which are elided before a vowel at the beginning of the next line, occur in i. 4. 96 and i. 6. 102. Four lines (i. 2. 62; ii. 3. 117; E. ii. 2. 93; *Ars Poet.* 424) are united to the following lines by a compound word, which is divided between the two lines by tmesis.

57. Metrical licenses are numerous.

a. Hiatus occurs with the interjection *O* in ii. 3. 265; E. i. 19. 19; *Ars Poet.* 301; and with *num* in ii. 2. 28. Semihiatus (with shortening of the first vowel) occurs in i. 9. 38, *si me amas*, and *Ars Poet.* 65, *diu aptaque.*

b. We have synezesis of two vowels in i. 5. 37, *in Mamurrarum lassi deinde urbe manemus;* i. 6. 39, *deicere;* i. 8. 43, *cerea;* ii. 3. 91, *quoad;* ii. 6. 67, *prout;* ii. 1. 222, *reprehendere.*

c. Semivowels are treated as vowels and vowels as semivowels: *e.g.* i. 7. 30, *vindemiator et invictus, cui saepe viator;*

ii. 2. 76 and E. i. 1. 108, *pitu͡ita;* ii. 8. 1, *Nasidi͡eni;* i. 8. 17, *suëtae.*

d. The original long quantity of vowels which had in the classical period become short is retained in i. 5. 90, *callidus ut soleāt umeris portare viator;* i. 9. 21, *subīt;* E. i. 6. 40, *fuerīs.* After the analogy of such cases, originally short vowels are lengthened in i. 4. 82, *defendīt;* ii. 2. 74, *miscuerīs;* ii. 3. 260, *agīt;* ii. 3. 1, *scribīs.*

e. The original short quantity of a vowel which had become long is retained in i. 10. 45, *annuĕrunt;* E. i. 4. 7, *dedĕrunt.*

58. Alliteration is frequent, and onomatopoeia may often be observed: *e.g.* i. 3. 136, *magnorum maxime regum;* i. 6. 57, *pudor prohibebat plura profari* (alliteration and onomatopoeia); i. 9. 24, *membra movere mollius;* ii. 8. 78, *stridere secreta divisos aure susurros* (alliteration and onomatopoeia); E. i. 2. 43, *labitur et labetur in omne volubilis aevum* (of a flowing stream; note the abundance of dactyls, the alliteration, and the onomatopoeia); *Ars Poet.* 260, *in scaenam missos cum magno pondere versus* (parodying the heavy spondaic verses of Ennius). We have rhyme in E. i. 12. 25, *ne tamen* ignores, *quo sit Romana* loco res; *Ars Poet.* 176–177, *seniles . . . viriles.*

In some cases the choice of words is determined by the requirements of the metre: *e.g.* i. 5. 37, *in Mamurrarum urbe* (instead of *Fōrmĭae);* ii. 1. 17, *Scipiadam* (instead of *Scīpīōnem); cf.* i. 5. 87, *mansuri oppĭdulo quod versu dicere non est.*

Q. HORATI FLACCI

SERMONUM

LIBER PRIMUS.

I.

ON AVARICE.

A Dedication of the First Book of the Sermones to Maecenas.

1. Outline: Nearly all men are discontented and unhappy: the cause is avarice:

1. All men are dissatisfied with their own callings, and envy the lot of others, 1–3;
   They say that their life is full of hardship, 4–14;
   Yet they would not change places with any one else, if they had the opportunity, 14–22.
2. The real cause of their discontent is their desire for wealth:
   a) They say that they are toiling to secure a provision for old age;
      But if this were so, they would cease when they had enough to live on, 23–40;
   b) They assert that if they retire and use their store, it will soon melt away;
      But if they do not use it, it has no real value, 41–51;
   c) There is more satisfaction, they declare, in drawing on a great hoard;
      But if a man has enough, greater possessions are only a burden and a source of danger, 51–60;
   d) They allege that men are esteemed in proportion to their wealth;
      Such a perverted view can be treated only with contempt, 61–67.

3. The avaricious man is always wretched:
   a) He does not know how to enjoy his wealth, 68–75;
   b) He is in constant fear and apprehension, 76–79;
   c) He cannot buy affection, 80–91;
   d) And sooner or later some dreadful fate overtakes him, 92–100.
4. Yet a man should not go to the other extreme. He should aim at a mean between stinginess and prodigality, 101–107:
   a) He will thus be free from discontent and envy, 108–116;
   b) He will live happily and die contented, 117–119.
5. Horace ends abruptly, to avoid the charge of garrulousness, 120–121.

2. Time: 35 B.C.

Qui fit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit seu fors obiecerit, illa
Contentus vivat, laudet diversa sequentis?
'O fortunati mercatores!' gravis annis
Miles ait, multo iam fractus membra labore.
Contra mercator, navem iactantibus Austris:
'Militia est potior. Quid enim? Concurritur; horae
Momento cita mors venit aut victoria laeta.'
Agricolam laudat iuris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat.
Ille datis vadibus qui rure extractus in urbem est,
Solos felices viventis clamat in urbe.
Cetera de genere hoc — adeo sunt multa — loquacem
Delassare valent Fabium. Ne te morer, audi
Quo rem deducam. Si quis deus 'En ego' dicat
'Iam faciam quod voltis; eris tu, qui modo miles,
Mercator; tu consultus modo, rusticus: hinc vos,
Vos hinc mutatis discedite partibus. Heia!
Quid statis?' — nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Iuppiter ambas
Iratus buccas inflet neque se fore posthac
Tam facilem dicat, votis ut praebeat aurem?
Praeterea ne sic, ut qui iocularia, ridens
Percurram — quamquam ridentem dicere verum

Quid vetat? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima;
Sed tamen amoto quaeramus seria ludo —
Ille gravem duro terram qui vertit aratro,
Perfidus hic caupo, miles, nautaeque per omne
Audaces mare qui currunt, hac mente laborem
Sese ferre, senes ut in otia tuta recedant,
Aiunt, cum sibi sint congesta cibaria; sicut
Parvola — nam exemplo est — magni formica laboris
Ore trahit quodcumque potest atque addit acervo,
Quem struit, haud ignara ac non incauta futuri. —
Quae, simul inversum contristat Aquarius annum,
Non usquam prorepit et illis utitur ante
Quaesitis sapiens, cum te neque fervidus aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum,
Nil obstet tibi, dum ne sit te ditior alter.
Quid iuvat immensum te argenti pondus et auri
Furtim defossa timidum deponere terra?
'Quod si comminuas, vilem redigatur ad assem.'
At ni id fit, quid habet pulchri constructus acervus?
Milia frumenti tua triverit area centum;
Non tuus hoc capiet venter plus ac meus; ut si
Reticulum panis venalis inter onusto
Forte vehas umero, nihilo plus accipias quam
Qui nil portarit. Vel dic, quid referat intra
Naturae finis viventi iugera centum an
Mille aret?
'At suave est ex magno tollere acervo.'
Dum ex parvo nobis tantundem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris?
Ut tibi si sit opus liquidi non amplius urna
Vel cyatho, et dicas 'magno de flumine mallem,
Quam ex hoc fonticulo tantundem sumere.' Eo fit,
Plenior ut si quos delectet copia iusto,

Cum ripa simul avolsos ferat Aufidus acer.
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam neque vitam amittit in undis.
  At bona pars hominum decepta cupidine falso
'Nil satis est' inquit 'quia tanti quantum habeas sis.'
Quid facias illi? Iubeas miserum esse, libenter
Quatenus id facit; ut quidam memoratur Athenis
Sordidus ac dives, populi contemnere voces
Sic solitus: 'Populus me sibilat, at mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.'
  Tantalus a labris sitiens fugientia captat
Flumina—Quid rides? Mutato nomine de te
Fabula narratur; congestis undique saccis
Indormis inhians et tamquam parcere sacris
Cogeris aut pictis tamquam gaudere tabellis.
Nescis quo valeat nummus? quem praebeat usum?
Panis ematur, holus, vini sextarius, adde
Quis humana sibi doleat natura negatis.
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc iuvat? Horum
Semper ego optarim pauperrimus esse bonorum.
  At si condoluit temptatum frigore corpus
Aut alius casus lecto te adfixit, habes qui
Adsideat, fomenta paret, medicum roget, ut te
Suscitet ac reddat gnatis carisque propinquis?
Non uxor salvum te volt, non filius; omnes
Vicini oderunt, noti, pueri atque puellae.
Miraris, cum tu argento post omnia ponas,
Si nemo praestet, quem non merearis, amorem?
An si cognatos, nullo natura labore
Quos tibi dat, retinere velis servareque amicos,
Infelix operam perdas, ut si quis asellum
In Campo doceat parentem currere frenis?

Denique sit finis quaerendi, cumque habeas plus,
Pauperiem metuas minus et finire laborem
Incipias, parto quod avebas, ne facias quod
Ummidius quidam. Non longa est fabula: dives,
Ut metiretur nummos, ita sordidus, ut se
Non umquam servo melius vestiret, ad usque
Supremum tempus, ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.
'Quid mi igitur suades? Ut vivam Naevius, aut sic
Ut Nomentanus?' Pergis pugnantia secum
Frontibus adversis componere; non ego, avarum
Cum veto te fieri, vappam iubeo ac nebulonem.
Est inter Tanain quiddam socerumque Viselli.
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.
Illuc, unde abii, redeo, qui nemo, ut avarus,
Se probet ac potius laudet diversa sequentis,
Quodque aliena capella gerat distentius uber,
Tabescat, neque se maiori pauperiorum
Turbae comparet, hunc atque hunc superare laboret.
Sic festinanti semper locupletior obstat,
Ut, cum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat et exacto contentus tempore vita
Cedat uti conviva satur, reperire queamus.
Iam satis est; ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.

II.

The coarseness of this satire leads to omission of an outline.

Ambubaiarum collegia, pharmacopolae,
Mendici, mimae, balatrones, hoc genus omne
Maestum ac sollicitum est cantoris morte Tigelli.
Quippe benignus erat. Contra hic, ne prodigus esse
Dicatur metuens, inopi dare nolit amico,
Frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
Praeclaram ingrata stringat malus ingluvie rem,
Omnia conductis coemens obsonia nummis;
Sordidus atque animi quod parvi nolit haberi,
Respondet. Laudatur ab his, culpatur ab illis.
Futidius vappae famam timet ac nebulonis,
Dives agris, dives positis in faenore nummis;
Quinas hic capiti mercedes exsecat, atque
Quanto perditior quisque est, tanto acrius urguet;
Nomina sectatur modo sumpta veste virili
Sub patribus duris tironum. 'Maxime' quis non
'Iuppiter!' exclamat, simul atque audivit? 'At in se
Pro quaestu sumptum facit.' Hic? Vix credere possis,
Quam sibi non sit amicus, ita ut pater ille, Terenti
Fabula quem miserum gnato vixisse fugato
Inducit, non se peius cruciaverit atque hic.
Si quis nunc quaerat 'Quo res haec pertinet?' Illuc:
Dum vitant stulti vitia, in contraria currunt.
Maltinus tunicis demissis ambulat; est qui
Inguen ad obscenum subductis usque facetus.
Pastillos Rufillus olet, Gargonius hircum.
Nil medium est. Sunt qui nolint tetigisse nisi illas,
Quarum subsuta talos tegat instita veste;
Contra alius nullam nisi olenti in fornice stantem.
Quidam notus homo cum exiret fornice, 'Macte
Virtute esto' inquit sententia dia Catonis:

'Nam simul ac venas inflavit taetra libido,
Huc iuvenes aequum est descendere, non alienas
Permolere uxores.' 'Nolim laudarier' inquit
'Sic me' mirator cunni Cupiennius albi.
Audire est operae pretium, procedere recte
Qui moechos non voltis, ut omni parte laberent,
Utque illis multo corrupta dolore voluptas,
Atque haec rara, cadat dura inter saepe pericla.
Hic se praecipitem tecto dedit, ille flagellis
Ad mortem caesus, fugiens hic decidit acrem
Praedonum in turbam, dedit hic pro corpore nummos,
Hunc perminxerunt calones; quin etiam illud
Accidit, ut cuidam testis caudamque salacem
Demeterent ferro. 'Iure' omnes; Galba negabat.
Tutior at quanto merx est in classe secunda,
Libertinarum dico, Sallustius in quas
Non minus insanit quam qui moechatur. At hic si,
Qua res, qua ratio suaderet, quaque modeste
Munifico esse licet, vellet bonus atque benignus
Esse, daret quantum satis esset, nec sibi damno
Dedecorique foret. Verum hoc se amplectitur uno,
Hoc amat et laudat, 'Matronam nullam ego tango.'
Ut quondam Marsaeus, amator Originis ille,
Qui patrium mimae donat fundumque Laremque
'Nil fuerit mi' inquit 'cum uxoribus umquam alienis.'
Verum est cum mimis, est cum meretricibus, unde
Fama malum gravius quam res trahit. An tibi abunde
Personam satis est, non illud, quicquid ubique
Officit, evitare? Bonam deperdere famam,
Rem patris oblimare, malum est ubicumque. Quid inter
Est in matrona, ancilla peccesne togata?
Villius in Fausta Sullae gener, hoc miser uno
Nomine deceptus, poenas dedit usque superque
Quam satis est, pugnis caesus ferroque petitus,

Exclusus fore, cum Longarenus foret intus.
Huic si mutonis verbis mala tanta videnti
Diceret haec animus 'Quid vis tibi? numquid ego a te
Magno prognatum deposco consule cunnum
Velatumque stola, mea cum conferbuit ira?'
Quid responderet? 'Magno patre nata puella est.'
At quanto meliora monet pugnantiaque istis
Dives opis natura suae, tu si modo recte
Dispensare velis ac non fugienda petendis
Immiscere. Tuo vitio rerumne labores,
Nil referre putas? Quare, ne paeniteat te,
Desine matronas sectarier, unde laboris
Plus haurire mali est quam ex re decerpere fructus.
Nec magis huic, inter niveos viridesque lapillos —
Sit licet, hoc, Cerinthe, tuum — tenerum est femur aut crus
Rectius, atque etiam melius persaepe togatae est.
Adde huc quod mercem sine fucis gestat, aperte
Quod venale habet ostendit, nec, si quid honesti est,
Iactat habetque palam, quaerit quo turpia celet.
Regibus hic mos est, ubi equos mercantur; opertos
Inspiciunt, ne si facies, ut saepe, decora
Molli fulta pede est, emptorem inducat hiantem,
Quod pulchrae clunes, breve quod caput, ardua cervix.
Hoc illi recte; ne corporis optima Lyncei
Contemplere oculis, Hypsaea caecior illa
Quae mala sunt spectes. 'O crus, o bracchia!' Verum
Depugis, nasuta, brevi latere ac pede longo est.
Matronae praeter faciem nil cernere possis,
Cetera, ni Catia est, demissa veste tegentis.
Si interdicta petes, vallo circumdata — nam te
Hoc facit insanum — multae tibi tum officient res,
Custodes, lectica, ciniflones, parasitae,
Ad talos stola demissa et circumdata palla,
Plurima, quae invideant pure apparere tibi rem.

Altera, nil obstat; Cois tibi paene videre est
Ut nudam, ne crure malo, ne sit pede turpi;
Metiri possis oculo latus. An tibi mavis
Insidias fieri pretiumque avellier ante
Quam mercem ostendi? 'Leporem venator ut alta
In nive sectetur, positum sic tangere nolit,'
Cantat et adponit 'Meus est amor huic similis; nam
Transvolat in medio posita et fugientia captat.'
Hiscine versiculis speras tibi posse dolores
Atque aestus curasque gravis e pectore tolli?
Nonne, cupidinibus statuat natura modum quem,
Quid latura sibi, quid sit dolitura negatum,
Quaerere plus prodest et inane abscindere soldo?
Num, tibi cum fauces urit sitis, aurea quaeris
Pocula? Num esuriens fastidis omnia praeter
Pavonem rhombumque? Tument tibi cum inguina, num, si
Ancilla aut verna est praesto puer, impetus in quem
Continuo fiat, malis tentigine rumpi?
Non ego: namque parabilem amo Venerem facilemque.
Illam 'Post paullo'; 'Sed pluris'; 'Si exierit vir'
Gallis, hanc Philodemus ait sibi, quae neque magno
Stet pretio neque cunctetur, cum est iussa venire.
Candida rectaque sit, munda hactenus, ut neque longa
Nec magis alba velit quam dat natura videri.
Haec, ubi supposuit dextro corpus mihi laevum,
Ilia et Egeria est; do nomen quodlibet illi,
Nec vereor ne, dum futuo, vir rure recurrat,
Ianua frangatur, latret canis, undique magno
Pulsa domus strepitu resonet, vepallida lecto
Desiliat mulier, miseram se conscia clamet,
Cruribus haec metuat, doti deprensa, egomet mi.
Discincta tunica fugiendum est ac pede nudo,
Ne nummi pereant aut puga aut denique fama.
Deprendi miserum est: Fabio vel iudice vincam.

III.

ON INTOLERANT JUDGMENT.

1. Outline:

1. Men have no patience with the faults of others, but are lenient toward their own:
   a) They see many inconsistencies in the conduct of their neighbors, 1–19;
   b) They plead guilty to a certain degree of fallibility, but their silly self-love makes them pardon themselves, 19–28;
   c) They will not see the good qualities of their fellows, even though these far outweigh their defects, 29–37;
   d) They would do well to cultivate love's blindness, and regard their friends' failings as virtues, 38–54;
   e) As a matter of fact, they exaggerate these failings into serious faults, 55–66;
   f) As they judge, so will they be judged, 66–75.
2. Intolerant judgment is fostered by the doctrine of the Stoics, that all faults are equal. This doctrine is false:
   a) It is the height of folly to make no distinction between trivial offences and crimes, 76–95;
   b) To regard all faults as equal is contrary to common sense and to the interests of society, 96–98;
   c) It is founded on a false conception of the nature of law:
      1) As man emerged from a state of barbarism, he made laws for his own protection, 99–112;
      2) They were not based on a simple division of all acts into right and wrong, but on a gradation of offences according to their effect on the welfare of the community, 113–124;
   d) We might infer its falsity from that of another absurd doctrine of the Stoics, that the philosopher, as such, is skilled in every kind of work and is a king among men, 124–136.
3. Horace prefers to be a private citizen, and to live on terms of mutual tolerance with his fellowmen, 136–142.

2. Time: The exact date is uncertain; not after 35 B.C.

Omnibus hoc vitium est cantoribus, inter amicos
Ut numquam inducant animum cantare rogati,
Iniussi numquam desistant. Sardus habebat
Ille Tigellius hoc. Caesar, qui cogere posset,

Si peteret per amicitiam patris atque suam, non
Quicquam proficeret; si collibuisset, ab ovo
Usque ad mala citaret 'io Bacchae' modo summa
Voce, modo hac, resonat quae chordis quattuor ima.
Nil aequale homini fuit illi: saepe velut qui
Currebat fugiens hostem, persaepe velut qui
Iunonis sacra ferret; habebat saepe ducentos,
Saepe decem servos; modo reges atque tetrarchas,
Omnia magna loquens, modo 'Sit mihi mensa tripes et
Concha salis puri et toga, quae defendere frigus,
Quamvis crassa, queat.' Deciens centena dedisses
Huic parco, paucis contento: quinque diebus
Nil erat in loculis. Noctes vigilabat ad ipsum
Mane, diem totum stertebat. Nil fuit umquam
Sic impar sibi.

Nunc aliquis dicat mihi 'quid tu?
Nullane habes vitia?' Immo alia, et fortasse minora.
Maenius absentem Novium cum carperet, 'heus tu'
Quidam ait 'ignoras te, an ut ignotum dare nobis
Verba putas?' 'Egomet mi ignosco' Maenius inquit.
Stultus et improbus hic amor est dignusque notari.
Cum tua pervideas oculis mala lippus inunctis,
Cur in amicorum vitiis tam cernis acutum,
Quam aut aquila aut serpens Epidaurius? At tibi contra
Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paullo, minus aptus acutis
Naribus horum hominum; rideri possit eo, quod
Rusticius tonso toga defluit et male laxus
In pede calceus haeret; at est bonus, ut melior vir
Non alius quisquam, at tibi amicus, at ingenium ingens
Inculto latet hoc sub corpore. Denique te ipsum
Concute, num qua tibi vitiorum inseverit olim
Natura aut etiam consuetudo mala; namque
Neglectis urenda filix innascitur agris.

Illuc praevertamur: amatorem quod amicae
Turpia decipiunt caecum, vitia aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae.
Vellem in amicitia sic erraremus et isti
Errori nomen virtus posuisset honestum.
Ac pater ut gnati, sic nos debemus amici
Si quod sit vitium, non fastidire. Strabonem
Appellat paetum pater, et pullum, male parvus
Si cui filius est, ut abortivus fuit olim
Sisyphus; hunc varum distortis cruribus, illum
Balbutit scaurum, pravis fultum male talis.
Parcius hic vivit: frugi dicatur. Ineptus
Et iactantior hic paullo est: concinnus amicis
Postulat ut videatur. At est truculentior atque
Plus aequo liber: simplex fortisque habeatur.
Caldior est: acris inter numeretur. Opinor,
Haec res et iungit, iunctos et servat amicos.
At nos virtutes ipsas invertimus atque
Sincerum cupimus vas incrustare. Probus quis
Nobiscum vivit, multum demissus homo; illi
Tardo cognomen pingui damus. Hic fugit omnis
Insidias nullique malo latus obdit apertum;
Cum genus hoc inter vitae versetur, ubi acris
Invidia atque vigent ubi crimina, pro bene sano
Ac non incauto fictum astutumque vocamus.
Simplicior quis et est, qualem me saepe libenter
Obtulerim tibi, Maecenas, ut forte legentem
Aut tacitum impellat quovis sermone: 'Molestus!
Communi sensu plane caret' inquimus.
Eheu,
Quam temere in nosmet legem sancimus iniquam!
Nam vitiis nemo sine nascitur; optimus ille est,
Qui minimis urgetur. Amicus dulcis, ut aequum est,
Cum mea compenset vitiis bona, pluribus hisce,

Si modo plura mihi bona sunt, inclinet, amari
Si volet. Hac lege in trutina ponetur eadem.
Qui ne tuberibus propriis offendat amicum
Postulat, ignoscet verrucis illius: aequum est
Peccatis veniam poscentem reddere rursus.
Denique, quatenus excidi penitus vitium irae,
Cetera item nequeunt stultis haerentia, cur non
Ponderibus modulisque suis ratio utitur, ac res
Ut quaeque est, ita suppliciis delicta coercet?
Si quis eum servum, patinam qui tollere iussus
Semesos piscis tepidumque ligurrierit ius,
In cruce suffigat, Labeone insanior inter
Sanos dicatur. Quanto hoc furiosius atque
Maius peccatum est: paullum deliquit amicus,
Quod nisi concedas, habeare insuavis, acerbus:
Odisti et fugis ut Rusonem debitor aeris,
Qui nisi, cum tristes misero venere Kalendae,
Mercedem aut nummos unde unde extricat, amaras
Porrecto iugulo historias captivus ut audit.
Comminxit lectum potus mensave catillum
Evandri manibus tritum deiecit; ob hanc rem,
Aut positum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc iucundus amicus
Sit mihi? Quid faciam si furtum fecerit, aut si
Prodiderit commissa fide sponsumve negarit?
Quis paria esse fere placuit peccata, laborant
Cum ventum ad verum est: sensus moresque repugnant
Atque ipsa utilitas, iusti prope mater et aequi.
Cum prorepserunt primis animalia terris,
Mutum et turpe pecus, glandem atque cubilia propter
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quae post fabricaverat usus,
Donec verba, quibus voces sensusque notarent,
Nominaque invenere; dehinc absistere bello,

Oppida coeperunt munire et ponere leges,
Ne quis fur esset, neu latro, neu quis adulter;
Iura inventa metu iniusti fateare necesse est,
Tempora si fastosque velis evolvere mundi.
Nec natura potest iusto secernere iniquum,
Dividit ut bona diversis, fugienda petendis;
Nec vincet ratio hoc, tantundem ut peccet idemque,
Qui teneros caules alieni fregerit horti
Et qui nocturnus sacra divum legerit. Adsit
Regula, peccatis quae poenas inroget aequas,
Ne scutica dignum horribili sectere flagello.
Nam ut ferula caedas meritum maiora subire
Verbera, non vereor, cum dicas esse pares res
Furta latrociniis et magnis parva mineris
Falce recisurum simili te, si tibi regnum
Permittant homines.
Si dives, qui sapiens est,
Et sutor bonus et solus formosus et est rex,
Cur optas quod habes? 'Non nosti, quid pater' inquit
'Chrysippus dicat: sapiens crepidas sibi numquam
Nec soleas fecit, sutor tamen est sapiens' Qui?
'Ut quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenus vafer omni
Abiecto instrumento artis clausaque taberna
Tonsor erat; sapiens operis sic optimus omnis
Est opifex, solus sic rex.' Vellunt tibi barbam
Lascivi pueri, quos tu nisi fuste coerces,
Urgueris turba circum te stante miserque
Rumperis et latras, magnorum maxime regum.
Ne longum faciam, dum tu quadrante lavatum
Rex ibis neque te quisquam stipator ineptum
Praeter Crispinum sectabitur, et mihi dulces
Ignoscent si quid peccaro stultus, amici,
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.

IV.

THE OLD AND THE NEW SATIRE.

1. Outline:

1. The earlier satire attacked all men who were vulnerable, and held them up to public ridicule. It was therefore generally feared and detested:
   a) Its prototype was the Old Comedy of the Greeks, 1–5;
   b) Its greatest Roman representative was Lucilius, who had two serious faults, 6–7:
      1) He was too diffuse, 8–12;
      2) He was careless in composition, 12–13;
   c) Horace proposes to improve on Lucilius in two ways:
      1) By not writing voluminously and carelessly, 13–21;
      2) By not forcing his works on a public to which they might be distasteful, 21–38.
2. Horace's conception of satire, and his reasons for choosing that field of writing:
   a) He does not claim the title of poet. He merely describes the events of everyday life in verse, 38–62;
   b) It is unreasonable to fear him, for no blameless man is attacked. Moreover, he writes merely for the entertainment and instruction of a small circle of friends, 63–78;
   c) He does not take pleasure in hurting people's feelings. He finds amusement in the weaknesses and eccentricities of others, but without malice, 78–103;
   d) It is natural for him to observe the conduct of others. He was trained to do so in his youth by his father, as a means of self-improvement, 103–126;
   e) He endeavors not merely to note the good and the bad qualities of others, but to profit by his observation. His readers may draw their own moral, 126–137;
   f) To jot down his thoughts is doubtless a weakness, but it should be forgiven. If not, he will call all his fellow-poets to his aid and compel his critics to join the craft, 137–143.

2. Time: The exact date is uncertain; not after 35 B.C.

Eupolis atque Cratinus Aristophanesque poetae
Atque alii, quorum comoedia prisca virorum est,
Si quis erat dignus describi, quod malus ac fur,

Quod moechus foret aut sicarius aut alioqui
Famosus, multa cum libertate notabant.
Hinc omnis pendet Lucilius, hosce secutus
Mutatis tantum pedibus numerisque, facetus,
Emunctae naris, durus componere versus.
Nam fuit hoc vitiosus: in hora saepe ducentos,
Ut magnum, versus dictabat stans pede in uno.
Cum flueret lutulentus, erat quod tollere velles;
Garrulus atque piger scribendi ferre laborem,
Scribendi recte; nam ut multum, nil moror.
Ecce,
Crispinus minimo me provocat: 'accipe, si vis,
Accipe iam tabulas; detur nobis locus, hora,
Custodes; videamus uter plus scribere possit.'
Di bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro et perpauca loquentis;
At tu conclusas hirquinis follibus auras
Usque laborantis, dum ferrum molliat ignis,
Ut mavis, imitare.
Beatus Fannius ultro
Delatis capsis et imagine; cum mea nemo
Scripta legat, volgo recitare timentis ob hanc rem,
Quod sunt quos genus hoc minime iuvat, utpote pluris
Culpari dignos. Quemvis media elige turba;
Aut ab avaritia aut misera ambitione laborat.
Hunc capit argenti splendor; stupet Albius aere;
Hic mutat merces surgente a sole ad eum quo
Vespertina tepet regio; quin per mala praeceps
Fertur, uti pulvis collectus turbine, ne quid
Summa deperdat metuens aut ampliet ut rem.
Omnes hi metuunt versus, odere poetas.
'Faenum habet in cornu, longe fuge; dummodo risum
Excutiat sibi, non hic cuiquam parcet amico;
Et quodcumque semel chartis inleverit, omnis

Gestiet a furno redeuntis scire lacuque
Et pueros et anus.'
Agedum, pauca accipe contra.
Primum ego me illorum, dederim quibus esse poetas,
Excerpam numero; neque enim concludere versum
Dixeris esse satis; neque, si qui scribat uti nos
Sermoni propiora, putes hunc esse poetam.
Ingenium cui sit, cui mens divinior atque os
Magna sonaturum, des nominis huius honorem.
Idcirco quidam comoedia necne poema
Esset quaesivere, quod acer spiritus ac vis
Nec verbis nec rebus inest, nisi quod pede certo
Differt sermoni, sermo merus. 'At pater ardens
Saevit, quod meretrice nepos insanus amica
Filius uxorem grandi cum dote recuset,
Ebrius et, magnum quod dedecus, ambulet ante
Noctem cum facibus.' Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis,
Quem si dissolvas, quivis stomachetur eodem
Quo personatus pacto pater. His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et quod prius ordine verbum est
Posterius facias, praeponens ultima primis,
Non, ut si solvas 'postquam Discordia taetra
Belli ferratos postis portasque refregit,'
Invenias etiam disiecti membra poetae.
Hactenus haec: alias iustum sit necne poema;
Nunc illud tantum quaeram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer
Ambulat et Caprius, rauci male cumque libellis,
Magnus uterque timor latronibus; at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Caeli Birrique latronum,

Non ego sim Capri neque Sulci; cur metuas me?
Nulla taberna meos habeat neque pila libellos,
Quis manus insudet volgi Hermogenisque Tigelli;
Nec recito cuiquam nisi amicis, idque coactus,
Non ubivis coramve quibuslibet. In medio qui
Scripta foro recitent sunt multi, quique lavantes;
Suave locus voci resonat conclusus. Inanis
Hoc iuvat, haud illud quaerentis, num sine sensu,
Tempore num faciant alieno.
'Laedere gaudes,'
Inquit 'et hoc studio pravus facis.' Unde petitum
Hoc in me iacis? Est auctor quis denique eorum
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit; hic niger est, hunc tu, Romane, caveto.
Saepe tribus lectis videas cenare quaternos,
E quibus unus amet quavis aspergere cunctos
Praeter eum qui praebet aquam; post hunc quoque potus,
Condita cum verax aperit praecordia Liber.
Hic tibi comis et urbanus liberque videtur,
Infesto nigris; ego si risi, quod ineptus
Pastillos Rufillus olet, Gargonius hircum,
Lividus et mordax videor tibi? Mentio si quae
De Capitolini furtis iniecta Petilli
Te coram fuerit, defendas ut tuus est mos:
'Me Capitolinus convictore usus amicoque
A puero est, causaque mea permulta rogatus
Fecit, et incolumis laetor quod vivit in urbe;
Sed tamen admiror quo pacto iudicium illud
Fugerit.' Hic nigrae sucus lolliginis, haec est
Aerugo mera; quod vitium procul afore chartis
Atque animo prius, ut si quid promittere de me

Possum aliud vere, promitto.
Liberius si
Dixero quid, si forte iocosius, hoc mihi iuris
Cum venia dabis; insuevit pater optimus hoc me,
Ut fugerem exemplis vitiorum quaeque notando.
Cum me hortaretur, parce frugaliter atque
Viverem uti contentus eo quod mi ipse parasset:
'Nonne vides, Albi ut male vivat filius utque
Baius inops? Magnum documentum, ne patriam rem
Perdere quis velit.' A turpi meretricis amore
Cum deterreret: 'Scetani dissimilis sis.'
Ne sequerer moechas, concessa cum venere uti
Possem: 'Deprensi non bella est fama Treboni'
Aiebat. 'Sapiens, vitatu quidque petitu
Sit melius, causas reddet tibi; mi satis est, si
Traditum ab antiquis morem servare tuamque,
Dum custodis eges, vitam famamque tueri
Incolumem possum; simul ac duraverit aetas
Membra animumque tuum, nabis sine cortice.' Sic me
Formabat puerum dictis, et sive iubebat,
Ut facerem quid, 'habes auctorem, quo facias hoc,'
Unum ex iudicibus selectis obiciebat;
Sive vetabat, 'an hoc inhonestum et inutile factu
Necne sit addubites, flagret rumore malo cum
Hic atque ille?'
Avidos vicinum funus ut aegros
Exanimat mortisque metu sibi parcere cogit,
Sic teneros animos aliena opprobria saepe
Absterrent vitiis. Ex hoc ego sanus ab illis,
Perniciem quaecumque ferunt, mediocribus et quis
Ignoscas vitiis teneor. Fortassis et istinc
Largiter abstulerit longa aetas, liber amicus,
Consilium proprium; neque enim, cum lectulus aut me
Porticus excepit, desum mihi. 'Rectius hoc est.

Hoc faciens vivam melius. Sic dulcis amicis
Occurram. Hoc quidam non belle; numquid ego illi
Imprudens olim faciam simile?'
Haec ego mecum
Compressis agito labris; ubi quid datur oti,
Inludo chartis. Hoc est mediocribus illis
Ex vitiis unum; cui si concedere nolis,
Multa poetarum veniet manus, auxilio quae
Sit mihi — nam multo plures sumus, — ac veluti te
Iudaei cogemus in hanc concedere turbam.

V.

A JOURNEY TO BRUNDISIUM.

1. Occasion of the Satire: In the year 40 B.C. Antony and Octavian became reconciled, and struck a treaty at Brundisium. Two years later Octavian was defeated in a naval engagement by Sextus Pompeius, and despatched Maecenas to Athens, to ask Antony for help. In the spring of 37 the latter appeared off Brundisium with a fleet of three hundred ships, and Octavian, who had meanwhile repented of his call for aid, sent Maecenas, with Cocceius and Fonteius Capito, to come to terms with his rival. It is the journey of Maecenas to Brundisium on this occasion which the satire describes. Maecenas was evidently in no haste, since the trip, which might have been made in from six to nine days, occupied fifteen.

Antony was not allowed to land at Brundisium, and a treaty was finally made, with some difficulty, at Tarentum.

Lucilius had described a journey from Rome to Capua and thence along the coast to the Straits of Messana. It is not impossible that Horace placed this satire immediately after his criticism of Lucilius with the purpose of challenging comparison. An examination of the few extant fragments of the narrative of Lucilius fully supports Horace's claim of superiority in versification and general finish.

2. The Itinerary: The distances are for the most part known from inscriptions. Uncertainty is caused in three cases by doubt as to the exact location of the villa near Trivicum and the *oppidulum quod versu dicere non est.* Desjardins assumes that the travellers did not spend the night at Capua or at Beneventum, while Gibbon does not allow a night at Terracina.

Day.	*Stopping place.*	*Distance in Roman miles (=4854 ft.).*		*Verses.*
1.	Aricia	16		1–3
2.	Forum Appi	27		3–9
3.	Night journey by canal-boat, through the Pomptine marshes, to Lucus Feroniae	16	19	9–23
	Terracina	3		23–33
4.	Fundi	13	26	34–38
	Formiae	13		
5.	Sinuessa	18	27	39–46
	Villa near Fons Campanus	9		
6.	Capua	17		47–49
7.	Villa of Cocceius near Caudium	21		50–70
8.	Beneventum	11		71–76
9.	Villa near Trivicum	24 ?		77–81
10.	Oppidulum quod versu dicere non est	24 ?		86–90
11.	Canusium	35 ?		91–93
12.	Rubi	23		94–95
13.	Barium	23		96–97
14.	Gnatia	37		97–103
15.	Brundisium	39		104

3. Time: About 37 B.C.

Egressum magna me accepit Aricia Roma
Hospitio modico; rhetor comes Heliodorus,
Graecorum longe doctissimus; inde Forum Appi,
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos
Praecinctis unum; minus est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
Indico bellum, cenantis haud animo aequo
Exspectans comites.
Iam nox inducere terris
Umbras et caelo diffundere signa parabat;
Tum pueri nautis, pueris convicia nautae
Ingerere: 'huc appelle! trecentos inseris; ohe
Iam satis est!' Dum aes exigitur, dum mula ligatur,
Tota abit hora. Mali culices ranaeque palustres

Avertunt somnos, absentem ut cantat amicam
Multa prolutus vappa nauta atque viator
Certatim. Tandem fessus dormire viator
Incipit, ac missae pastum retinacula mulae
Nauta piger saxo religat stertitque supinus.
Iamque dies aderat, nil cum procedere lintrem
Sentimus; donec cerebrosus prosilit unus
Ac mulae nautaeque caput lumbosque saligno
Fuste dolat; quarta vix demum exponimur hora.
Ora manusque tua lavimus, Feronia, lympha;
Milia tum pransi tria repimus atque subimus
Impositum saxis late candentibus Anxur.
Huc venturus erat Maecenas optimus atque
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Inlinere. Interea Maecenas advenit atque
Cocceius, Capitoque simul Fonteius, ad unguem
Factus homo, Antoni non ut magis alter amicus.
Fundos Aufidio Lusco praetore libenter
Linquimus, insani ridentes praemia scribae,
Praetextam et latum clavum prunaeque vatillum.
In Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
Postera lux oritur multo gratissima; namque
Plotius et Varius Sinuessae Vergiliusque
Occurrunt, animae, qualis neque candidiores
Terra tulit, neque quis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim iucundo sanus amico.
Proxima Campano ponti quae villula, tectum
Praebuit, et parochi quae debent ligna salemque.
Hinc muli Capuae clitellas tempore ponunt.
Lusum it Maecenas, dormitum ego Vergiliusque:

Namque pila lippis inimicum et ludere crudis.
Hinc nos Coccēi recipit plenissima villa,
Quae super est Caudi cauponas. Nunc mihi paucis
Sarmenti scurrae pugnam Messique Cicirri,
Musa, velim memores, et quo patre natus uterque
Contulerit litis. Messi clarum genus Osci;
Sarmenti domina exstat; ab his maioribus orti
Ad pugnam venere. Prior Sarmentus 'Equi te
Esse feri similem dico.' Ridemus, et ipse
Messius 'Accipio,' caput et movet. 'O, tua cornu
Ni foret exsecto frons,' inquit, 'quid faceres, cum
Sic mutilus minitaris?' At illi foeda cicatrix
Setosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta iocatus,
Pastorem saltaret uti Cyclopa rogabat;
Nil illi larva aut tragicis opus esse coturnis.
Multa Cicirrus ad haec: donasset iamne catenam
Ex voto Laribus, quaerebat; scriba quod esset,
Nilo deterius dominae ius esse. Rogabat
Denique cur umquam fugisset, cui satis una
Farris libra foret, gracili sic tamque pusillo.
Prorsus iucunde cenam producimus illam.
Tendimus hinc recta Beneventum, ubi sedulus hospes
Paene macros arsit dum turdos versat in igni;
Nam vaga per veterem dilapso flamma culinam
Volcano summum properabat lambere tectum.
Convivas avidos cenam servosque timentis
Tum rapere atque omnis restinguere velle videres.
Incipit ex illo montis Apulia notos
Ostentare mihi, quos torret Atabulus et quos
Numquam erepsemus, nisi nos vicina Trivici
Villa recepisset, lacrimoso non sine fumo,
Udos cum foliis ramos urente camino.
Quattuor hinc rapimur viginti et milia raedis,

Mansuri oppidulo, quod versu dicere non est,
Signis perfacile est: venit vilissima rerum
Hic aqua, sed panis longe pulcherrimus, ultra
Callidus ut soleat umeris portare viator.
Nam Canusi lapidosus, aquae non ditior urna
Qui locus a forti Diomede est conditus olim.
Flentibus hic Varius discedit maestus amicis.
Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri.
Postera tempestas melior, via peior ad usque
Bari moenia piscosi; dein Gnatia lymphis
Iratis exstructa dedit risusque iocosque,
Dum flamma sine tura liquescere limine sacro
Persuadere cupit. Credat Iudaeus Apella,
Non ego; namque deos didici securum agere aevum,
Nec, si quid miri faciat natura, deos id
Tristis ex alto caeli demittere tecto.
Brundisium longae finis chartaeque viaeque est.

VI.

ON AMBITION.

ADDRESSED TO MAECENAS.

1. Occasion of the Satire: Horace's friendship with Maecenas had evidently led to unkind and unfair criticism, to which he replies in detail.

2. Outline: Worth, not station, makes the man. Therefore one should not aspire to positions for which one is not fitted. Horace has never done so. He owes his intimacy with Maecenas to his early training and his consequent good character.

1. The truly great estimate a man not by his social position, but by his personal character:
   a) Thus Maecenas, though of royal lineage, does not despise the lowly born, 1–6:
      1) For such men have often shown themselves worthy of high positions, 7–11;

2) While men of noble birth have been despised even by the common herd, 12–17;

b) Since the judgment of the common people is notoriously bad, a truly superior man of humble origin ought not to aspire to office:

1) For he will be accused with justice of being out of his sphere, 17–39;

2) And it is often some insignificant trait which catches the popular fancy, 40–44.

2. Horace's position as a friend of Maecenas is not due to ambition:

a) He is criticised because, though the son of a freedman, he was tribune under Brutus and is now intimate with Maecenas, 45–48:

1) The first reproach is perhaps justified;

2) The second is not, because he did not force himself on Maecenas, 49–62;

b) He is proud of the distinction because it is a proof of high character, 62–64;

c) But the real credit belongs to his father:

1) For he gave his son the best possible educational advantages, 65–80;

2) And the benefit of his personal supervision, 81–84;

3) Not that Horace might fit himself for a high position, but that he might be a cultured gentleman, 85–88;

d) Horace honors his father, and is not ashamed of his parentage. Besides, he would not, if he could, change places with any man of noble ancestry, 89–99:

1) For a high position demands social duties and a display for which he has no inclination, 100–109;

2) And he would be forced to give up his present simple and independent life, 110–131.

3. Time: Before the gift of the Sabine farm; between 37 and 35 B.C.

Non quia, Maecenas, Lydorum quidquid Etruscos
Incoluit finis, nemo generosior est te,
Nec quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.

Cum referre negas quali sit quisque parente
Natus, dum ingenuus, persuades hoc tibi vere,
Ante potestatem Tulli atque ignobile regnum
Multos saepe viros nullis maioribus ortos
Et vixisse probos, amplis et honoribus auctos;
Contra Laevinum, Valeri genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis
Non umquam pretio pluris licuisse, notante
Iudice quo nosti, populo, qui stultus honores
Saepe dat indignis et famae servit ineptus,
Qui stupet in titulis et imaginibus.
Quid oportet
Nos facere a volgo longe longeque remotos?
Namque esto, populus Laevino mallet honorem
Quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus:
Vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos Gloria curru
Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum fierique tribuno?
Invidia adcrevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impediit crus
Pellibus et latum demisit pectore clavum,
Audit continuo 'quis homo hic et quo patre natus?'
Ut si qui aegrotet quo morbo Barrus, haberi
Ut cupiat formosus, eat quacumque, puellis
Iniciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo:
Sic qui promittit, civis, urbem sibi curae,
Imperium fore et Italiam, delubra deorum,
Quo patre sit natus, num ignota matre inhonestus,
Omnis mortalis curare et quaerere cogit.
'Tune, Syri, Damae aut Dionysi filius, audes
Deicere de saxo civis aut tradere Cadmo?'

'At Novius collega gradu post me sedet uno;
Namque est ille, pater quod erat meus.' 'Hoc tibi Paulus
Et Messalla videris?' At hic, si plostra ducenta
Concurrantque foro tria funera magna, sonabit
Cornua quod vincatque tubas; saltem tenet hoc nos.'
Nunc ad me redeo libertino patre natum,
Quem rodunt omnes libertino patre natum,
Nunc, quia sim tibi, Maecenas, convictor, at olim,
Quod mihi pareret legio Romana tribuno.
Dissimile hoc illi est, quia non, ut forsit honorem
Iure mihi invideat quivis, ita te quoque amicum,
Praesertim cautum dignos adsumere, prava
Ambitione procul. Felicem dicere non hoc
Me possim, casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit; optimus olim
Vergilius, post hunc Varius dixere quid essem.
Ut veni coram, singultim pauca locutus —
Infans namque pudor prohibebat plura profari —
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed quod eram narro. Respondes, ut tuus est mos,
Pauca; abeo, et revocas nono post mense iubesque
Esse in amicorum numero.
Magnum hoc ego duco,
Quod placui tibi, qui turpi secernis honestum
Non patre praeclaro sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
Mendosa est natura, alioqui recta, velut si
Egregio insparsos reprehendas corpore naevos,
Si neque avaritiam neque sordis ac mala lustra
Obiciet vere quisquam mihi, purus et insons,
Ut me conlaudem, si et vivo carus amicis,
Causa fuit pater his, qui macro pauper agello
Noluit in Flavi ludum me mittere, magni

Quo pueri magnis e centurionibus orti,
Laevo suspensi loculos tabulamque lacerto,
Ibant octonos referentes Idibus aeris,
Sed puerum est ausus Romam portare docendum
Artis, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentis,
In magno ut populo, si qui vidisset, avita
Ex re praeberi sumptus mihi crederet illos.
Ipse mihi custos incorruptissimus omnis
Circum doctores aderat. Quid multa? Pudicum,
Qui primus virtutis honos, servavit ab omni
Non solum facto, verum opprobrio quoque turpi;
Nec timuit, sibi ne vitio quis verteret, olim
Si praeco parvas aut, ut fuit ipse, coactor
Mercedes sequerer; neque ego essem questus. At hoc nunc
Laus illi debetur et a me gratia maior.
Nil me paeniteat sanum patris huius; eoque
Non, ut magna dolo factum negat esse suo pars,
Quod non ingenuos habeat clarosque parentis,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio; nam si natura iuberet
A certis annis aevum remeare peractum
Atque alios legere ad fastum quoscumque parentis
Optaret sibi quisque, meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Iudicio volgi, sanus fortasse tuo, quod
Nollem onus haud umquam solitus portare molestum.
Nam mihi continuo maior quaerenda foret res
Atque salutandi plures, ducendus et unus
Et comes alter, uti ne solus rusve peregreve
Exirem, plures calones atque caballi
Pascendi, ducenda petorrita. Nunc mihi curto
Ire licet mulo vel si libet usque Tarentum,
Mantica cui lumbos onere ulceret atque eques armos;

Obiciet nemo sordis mihi, quas tibi, Tilli,
Cum Tiburte via praetorem quinque sequuntur
Te pueri, lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praeclare senator,
Milibus atque aliis vivo. Quacumque libido est,
Incedo solus, percontor quanti holus ac far,
Fallacem circum vespertinumque pererro
Saepe forum, adsisto divinis, inde domum me
Ad porri et ciceris refero laganique catinum;
Cena ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet, astat echinus
Vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se
Voltum ferre negat Noviorum posse minoris.
Ad quartam iaceo; post hanc vagor aut ego lecto
Aut scripto quod me tacitum iuvet, unguor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique.
His me consolor victurum suavius, ac si
Quaestor avus pater atque meus patruusque fuisset.

VII.

A CLEVER PUN.

1. Occasion of the Satire: The main point of this brief but finished satire is the pun of Persius, which had evidently become the talk of the town. The incident occurred during Horace's service as tribune in the army of Brutus. In 43 B.C. the latter went from Macedonia into Asia, to raise troops and money, and to confer with Cassius. At Clazomenae one of his followers, P. Rupilius Rex, became involved in a lawsuit, which was tried before Brutus.

2. Outline:

1. The characteristics of the litigants, 1–8;
2. Their bitter animosity, 9–21;
3. The speech of Persius. He lauds Brutus and his staff, with the exception of Rex, whom he roundly abuses, 22–27;
4. Rex overwhelms him with a torrent of invective, 28–31.
5. But Persius turns the tables by his wit, 32–35.

3. Time: Opinions differ widely. Some assert that the story could have no point unless it were told soon after the event, and regard this as Horace's earliest satire. Others think that his attitude towards Brutus, and the finished style, point to a much later date. The latter view seems the more probable.

Proscripti Regis Rupili pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam litis cum Rege molestas,
Durus homo atque odio qui posset vincere Regem,
Confidens tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
Convenit (hoc etenim sunt omnes iure molesti,
Quo fortes, quibus adversum bellum incidit: inter
Hectora Priamiden animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors,

Non aliam ob causam, nisi quod virtus in utroque
Summa fuit; duo si discordia vexet inertis
Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior, ultro
Muneribus missis): Bruto praetore tenente
Ditem Asiam, Rupili et Persi par pugnat, uti non
Compositum melius cum Bitho Bacchius. In ius
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu; laudat Brutum laudatque cohortem,
Solem Asiae Brutum appellat stellasque salubris
Appellat comites, excepto Rege; canem illum
Invisum agricolis sidus, venisse. Ruebat
Flumen ut hibernum, fertur quo rara securis.
Tum Praenestinus salso multoque fluenti
Expressa arbusto regerit convicia, durus
Vindemiator et invictus, cui saepe viator
Cessisset magna compellans voce cuculum.
At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: 'Per magnos, Brute, deos te
Oro, qui reges consueris tollere, cur non
Hunc Regem iugulas? Operum hoc, mihi crede, tuorum
est.'

VIII.

PRIAPUS AND THE WITCHES.

1. Occasion of the Satire: The god Priapus, warder of the gardens of Maecenas, tells of the gruesome rites of two witches, and how he frightened them away.

The part of the Esquiline Hill which lay outside the wall of Servius Tullius was used until the time of Augustus as a burial place for slaves, criminals, and paupers, who were cast indiscriminately into pits, together with the carcasses of animals and general refuse. Close by were the tombs and columbaria in which the ashes of those who

were not wealthy, but could yet afford to belong to a Burial Society, were deposited. This region was the resort of those who practised magic rites, since such ceremonies were associated with the underworld and with the dead.

At some time which is not exactly known, Maecenas purchased the place, and had it filled in and laid out with gardens. Here also stood his palace with a high tower (*cf. Odes* iii. 29. 10).

The tombs and columbaria seem to have been left undisturbed (*cf.* line 36), and on this account, or on account of the old associations of the place, the gardens were still sought by dealers in magic. Possibly the events described in the satire belong to a time when the gardens had been laid out, but the building of the palace had not been completed.

2. Outline:

1. Description of the god and his domain, 1–13;
2. He is annoyed by sorcerers, 14–22;
3. He describes the obscene rites of Canidia and Sagana, 23–36;
4. He drives them away in terror, 40–50.

3. Time: The exact date is uncertain; not after 35 B.C.

Olim truncus eram ficulnus, inutile lignum,
Cum faber, incertus scamnum faceretne Priapum,
Maluit esse deum. Deus inde ego, furum aviumque
Maxima formido; nam fures dextra coercet;
Ast importunas volucres in vertice harundo
Terret fixa vetatque novis considere in hortis.
Huc prius angustis eiecta cadavera cellis
Conservus vili portanda locabat in arca;
Hoc miserae plebi stabat commune sepulcrum;
Pantolabo scurrae Nomentanoque nepoti.
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat, heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus atque
Aggere in aprico spatiari, qua modo tristes
Albis informem spectabant ossibus agrum;
Cum mihi non tantum furesque feraeque suëtae
Hunc vexare locum curae sunt atque labori,

Quantum carminibus quae versant atque venenis
Humanos animos. Has nullo perdere possum
Nec prohibere modo, simul ac vaga luna decorum
Protulit os, quin ossa legant herbasque nocentis.
Vidi egomet nigra succinctam vadere palla
Canidiam pedibus nudis passoque capillo,
Cum Sagana maiore ululantem; pallor utrasque
Fecerat horrendas adspectu. Scalpere terram
Unguibus et pullam divellere mordicus agnam
Coeperunt; cruor in fossam confusus, ut inde
Manis elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea; maior
Lanea, quae poenis compesceret inferiorem;
Cerea suppliciter stabat, servilibus ut quae
Iam peritura modis. Hecaten vocat altera, saevam
Altera Tisiphonen; serpentis atque videres
Infernas errare canes, lunamque rubentem,
Ne foret his testis, post magna latere sepulcra.
Singula quid memorem, quo pacto alterna loquentes
Umbrae cum Sagana resonarint triste et acutum,
Utque lupi barbam variae cum dente colubrae
Abdiderint furtim terris, et imagine cerea
Largior arserit ignis, et ut non testis inultus
Horruerim voces Furiarum et facta duarum.
* * * * * *
At illae currere in urbem;
Canidiae dentes, altum Saganae caliendrum
Excidere atque herbas atque incantata lacertis
Vincula cum magno risuque iocoque videres.

IX.

A PUSHING FELLOW.

1. Outline: Horace describes his sufferings at the hands of a determined fellow, who forced himself upon him in the hope of being presented to Maecenas. The poet freely reveals his lack of the moral courage necessary for snubbing his tormentor. The man very likely had no real existence, but merely represents a type; at any rate, all attempts to identify him have failed.

1. The bore succeeds in attaching himself to Horace:
   a) Horace is accosted, and makes the fatal mistake of replying politely, 1–8;
   b) He tries to rid himself of the fellow, but though the latter sees that his company is unwelcome, he refuses to be shaken off, 8–19;
   c) The man tries to recommend himself by enumerating his doubtful accomplishments, 20–25;
   d) Horace interrupts him but cannot speak his mind, 26–34;
   e) An engagement which the man has in court promises relief, but he prefers to let it go, 35–43.
2. After wearing out Horace's rather feeble resistance, the man reveals his purpose:
   a) He assumes that Horace's intimacy with Maecenas is prompted by self-interest, and offers to help him push his fortunes, 43–48;
   b) Horace assures him that he is mistaken. His sense of humor leads him to encourage the fellow, 48–60.
3. A meeting with Aristius Fuscus gives Horace a ray of hope, but the former, who knows his friend's fatal weakness, amuses himself at his expense:
   a) He pretends not to see the situation, 60–66;
   b) He admits an appointment which Horace claims to have with him, but puts it off to a more favorable time, 66–74;
   c) The plaintiff in the lawsuit plays the part of a *deus ex machina*, 74–78.

2. Time: The exact date is uncertain; not after 35 B.C.

Ibam forte Via Sacra, sicut meus est mos
Nescio quid meditans nugarum; totus in illis.

Accurrit quidam notus mihi nomine tantum,
Arreptaque manu 'Quid agis, dulcissime rerum?'
'Suaviter, ut nunc est,' inquam 'et cupio omnia, quae vis.'
Cum adsectaretur, 'Numquid vis?' occupo. At ille
'Noris nos' inquit, 'docti sumus.' Hic ego 'Pluris
Hoc' inquam 'mihi eris.'
Misere discedere quaerens,
Ire modo ocius, interdum consistere, in aurem
Dicere nescio quid puero, cum sudor ad imos
Manaret talos. 'O te, Bolane, cerebri
Felicem' aiebam tacitus, cum quidlibet ille
Garriret, vicos, urbem laudaret. Ut illi
Nil respondebam, 'Misere cupis' inquit 'abire;
Iamdudum video; sed nil agis; usque tenebo;
Persequar. Hinc quo nunc iter est tibi?' 'Nil opus est te
Circumagi; quendam volo visere non tibi notum.
Trans Tiberim longe cubat is prope Caesaris hortos.'
'Nil habeo quod agam et non sum piger; usque sequar te.'
Demitto auriculas, ut iniquae mentis asellus,
Cum gravius dorso subiit onus. Incipit ille:
'Si bene me novi, non Viscum pluris amicum,
Non Varium facies; nam quis me scribere pluris
Aut citius possit versus? Quis membra movere
Mollius? Invideat quod et Hermogenes ego canto.'
Interpellandi locus hic erat: 'est tibi mater,
Cognati, quis te salvo est opus?' 'Haud mihi quisquam.
Omnis composui.' 'Felices! Nunc ego resto.
Confice; namque instat fatum mihi triste, Sabella
Quod puero cecinit divina mota anus urna:
"Hunc neque dira venena nec hosticus auferet ensis,
Nec laterum dolor aut tussis, nec tarda podagra;
Garrulus hunc quando consumet cumque; loquaces,
Si sapiat, vitet, simul atque adoleverit aetas."'
Ventum erat ad Vestae, quarta iam parte diei

Praeterita, et casu tunc respondere vadato
Debebat; quod ni fecisset, perdere litem.
'Si me amas,' inquit 'paullum hic ades.' 'Inteream, si
Aut valeo stare aut novi civilia iura;
Et propero quo scis.' 'Dubius sum quid faciam' inquit,
'Tene relinquam an rem.' 'Me, sodes.' 'Non faciam' ille,
Et praecedere coepit; ego, ut contendere durum est
Cum victore, sequor.
'Maecenas quomodo tecum?'
Hinc repetit; 'Paucorum hominum et mentis bene sanae;
Nemo dexterius fortuna est usus. Haberes
Magnum adiutorem, posset qui ferre secundas,
Hunc hominem velles si tradere; dispeream, ni
Summosses omnis.' 'Non isto vivimus illic
Quo tu rere modo; domus hac nec purior ulla est
Nec magis his aliena malis; nil mi officit,' inquam,
'Ditior hic aut est quia doctior; est locus uni
Cuique suus.' 'Magnum narras, vix credibile.' 'Atqui
Sic habet.' 'Accendis, quare cupiam magis illi
Proxumus esse.' 'Velis tantummodo; quae tua virtus,
Expugnabis; et est qui vinci possit, eoque
Difficilis aditus primos habet.' 'Haud mihi dero.
Muneribus servos corrumpam; non, hodie si
Exclusus fuero, desistam; tempora quaeram,
Occurram in triviis, deducam. Nil sine magno
Vita labore dedit mortalibus.'
Haec dum agit, ecce
Fuscus Aristius occurrit, mihi carus, et illum
Qui pulchre nosset. Consistimus. 'Unde venis?' et
'Quo tendis?' rogat et respondet. Vellere coepi
Et pressare manu lentissima bracchia, nutans,
Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare; meum iecur urere bilis.
'Certe nescio quid secreto velle loqui te

Aiebas mecum.' 'Memini bene, sed meliore
Tempore dicam; hodie tricesima sabbata; vin tu
Curtis Iudaeis oppedere?' 'Nulla mihi' inquam
'Religio est.' 'At mi; sum paullo infirmior, unus
Multorum. Ignosces; alias loquar.' Huncine solem
Tam nigrum surrexe mihi! Fugit improbus ac me
Sub cultro linquit.

Casu venit obvius illi
Adversarius et 'Quo tu turpissime?' magna
Inclamat voce, et 'licet antestari?' Ego vero
Oppono auriculam. Rapit in ius; clamor utrimque,
Undique concursus. Sic me servavit Apollo.

X.

ON SATIRE.

1. Occasion of the Satire: Horace's criticism of Lucilius (*cf.* iv.) had doubtless awakened a great deal of opposition. In this satire, which forms the epilogue to his first collection, he justifies his opinion of his predecessor, and more fully defines his own position.

2. Outline:

1. Horace not only found faults in Lucilius, but good points as well. He repeats his previous statement.
   a) The versification of Lucilius is careless and rude, although his wit is keen, 1–6;
   b) His style lacks brevity and variety, 7–14;
   c) He is too caustic. Good-natured raillery is often more effective, 14–19;
   d) His admirers praise his free use of Greek words and phrases. This is really a defect, 20–35.
2. Horace defines his own ideal. He would found a new school of satire:
   a) He leaves epic and dramatic poetry to others. He finds himself best adapted to satire (*cf.* iv., *Outline*, 2, *c*, ff.), 36–45;
   b) He does not claim to equal Lucilius, but this does not prevent him from recognizing, and trying to avoid, the latter's faults, 46–64;

c) Lucilius may mark an advance on his predecessors. He is faulty, however, when judged by the higher standard of Horace's own day, 64–71;

d) Horace writes to please a small and critical circle of cultivated men. He despises the verdict of the general public, 72–91;

e) After thus defining his ideal, he launches his book, 92.

3. Time: 35 B.C.

Lucili, quam sis mendosus, teste Catone
Defensore tuo pervincam, qui male factos
Emendare parat versus, hoc lenius ille,
Quo melior vir et est longe subtilior illo,
Qui multum puer et loris et funibus udis
Exoratus, ut esset opem qui ferre poetis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut redeam illuc:

Nempe incomposito dixi pede currere versus
Lucili. Quis tam Lucili fautor inepte est
Ut non hoc fateatur? At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.
Nec tamen, hoc tribuens, dederim quoque cetera; nam sic
Et Laberi mimos, ut pulchra poemata, mirer.
Ergo non satis est risu diducere rictum
Auditoris; et est quaedam tamen hic quoque virtus.
Est brevitate opus, ut currat sententia neu se
Impediat verbis lassas onerantibus auris,
Et sermone opus est modo tristi, saepe iocoso,
Defendente vicem modo rhetoris atque poetae,
Interdum urbani parcentis viribus atque
Extenuantis eas consulto.
Ridiculum acri
Fortius et melius magnas plerumque secat res.
Illi, scripta quibus comoedia prisca viris est,
Hoc stabant, hoc sunt imitandi; quos neque pulcher

Hermogenes umquam legit, neque simius iste
Nil praeter Calvum et doctus cantare Catullum.
'At magnum fecit, quod verbis Graeca Latinis
Miscuit.' O seri studiorum, quine putetis
Difficile et mirum, Rhodio quod Pitholeonti
Contigit? At sermo lingua concinnus utraque
Suavior, ut Chio nota si commixta Falerni est.'
Cum versus facias, te ipsum percontor, an et cum
Dura tibi peragenda rei sit causa Petilli?
Scilicet oblitus patriaeque patrisque Latini,
Cum Pedius causas exsudet Publicola atque
Corvinus, patriis intermiscere petita
Verba foris malis, Canusini more bilinguis?
Atque ego cum Graecos facerem, natus mare citra,
Versiculos, vetuit me tali voce Quirinus,
Post mediam noctem visus, cum somnia vera:
'In silvam non ligna feras insanius, ac si
Magnas Graecorum malis implere catervas.'
Turgidus Alpinus iugulat dum Memnona dumque
Defingit Rheni luteum caput, haec ego ludo,
Quae neque in aede sonent certantia iudice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes Davoque Chremeta
Eludente senem comis garrire libellos
Unus vivorum, Fundani; Pollio regum
Facta canit pede ter percusso; forte epos acer
Ut nemo Varius ducit; molle atque facetum
Vergilio adnuerunt gaudentes rure Camenae.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, saepe ferentem
Plura quidem tollenda relinquendis. Age, quaeso,

Tu nihil in magno doctus reprehendis Homero?
Nil comis tragici mutat Lucilius Acci,
Non ridet versus Enni gravitate minores,
Cum de se loquitur non ut maiore reprensis?
Quid vetat et nosmet Lucili scripta legentis
Quaerere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntis
Mollius, ac si quis pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos
Ante cibum versus, totidem cenatus? Etrusci
Quale fuit Cassi rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Ambustum propriis.
Fuerit Lucilius, inquam,
Comis et urbanus, fuerit limatior idem,
Quam rudis et Graecis intacti carminis auctor
Quamque poetarum seniorum turba; sed ille,
Si foret hoc nostrum fato dilatus in aevum,
Detereret sibi multa, recideret omne quod ultra
Perfectum traheretur, et in versu faciendo
Saepe caput scaberet, vivos et roderet unguis.
Saepe stilum vertas, iterum quae digna legi sint
Scripturus, neque te ut miretur turba labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis?
Non ego; nam satis est equitem mihi plaudere, ut audax,
Contemptis aliis, explosa Arbuscula dixit.
Men moveat cimex Pantilius, aut cruciet quod
Vellicet absentem Demetrius, aut quod ineptus
Fannius Hermogenis laedat conviva Tigelli?
Plotius et Varius, Maecenas Vergiliusque,
Valgius et probet haec Octavius optimus atque
Fuscus et haec utinam Viscorum laudet uterque!
Ambitione relegata te dicere possum,

Pollio, te, Messalla, tuo cum fratre, simulque
Vos, Bibule et Servi, simul his te, candide Furni,
Compluris alios, doctos ego quos et amicos
Prudens praetereo; quibus haec, sint qualiacumque,
Arridere velim, doliturus, si placeant spe
Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter iubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

SERMONUM

LIBER SECUNDUS

I.

THE POET'S REPLY TO HIS CRITICS.

A Dialogue with C. Trebatius Testa.

1. Occasion of the Satire: The first collection of *Sermones* had been severely criticized. In the introduction to his second book Horace justifies his choice of a field for his literary work, and announces his determination to continue writing in the same line.

2. Outline:

1. Trebatius advises Horace to give up literary work, or, since he insists that he cannot do that, to turn to epic poetry, 1–12;
2. Horace replies that he has no gift for such work, and that the time is not favorable, 12–20;
3. He pleads an uncontrollable impulse to write satire, and refuses to be frightened from his purpose of following his bent:
   a) To the threat that he will incur general detestation he replies that:
      1) It is his nature to write satire, 21–28;
      2) He has a good precedent in Lucilius, 28–39;
      3) It is his natural defensive weapon. He does not use it, unless he is attacked, 39–56;
      4) And he positively refuses to give it up, 57–60;
   b) To the warning that he will lose his powerful friends he replies that:
      1) Laelius and Scipio remained on terms of the closest intimacy with Lucilius, in spite of his attacks on all classes of society, 60–74;

2) He has enjoyed the same good fortune, in spite of his humbler origin and ability, 74–79;

c) When warned that there is a law against lampooning any one with bad (*i.e.* abusive) verses, Horace refuses to take the matter seriously. He writes only *good* verses, and the law does not apply to him, 79–86.

3. Time: 30 B.C.

Hor. Sunt quibus in satura videar nimis acer et ultra
Legem tendere opus; sine nervis altera quicquid
Composui pars esse putat similisque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, praescribe. *Treb.* Quiescas. *H.* Ne faciam, inquis,
Omnino versus? *T.* Aio. *H.* Peream male, si non
Optimum erat; verum nequeo dormire. *T.* Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
Praemia laturus. *H.* Cupidum, pater optime, vires
Deficiunt; neque enim quivis horrentia pilis
Agmina nec fracta pereuntis cuspide Gallos
Aut labentis equo describat vulnera Parthi.
T. Attamen et iustum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius. *H.* Haud mihi dero,
Cum res ipsa feret; nisi dextro tempore, Flacci
Verba per attentam non ibunt Caesaris aurem,
Cui male si palpere, recalcitrat undique tutus.
T. Quanto rectius hoc, quam tristi laedere versu
Pantolabum scurram Nomentanumque nepotem,
Cum sibi quisque timet, quamquam est intactus, et odit.
H. Quid faciam? Saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis;
Castor gaudet equis, ovo prognatus eodem

Pugnis; quot capitum vivunt, totidem studiorum
Milia.
Me pedibus delectat claudere verba
Lucili ritu, nostrum melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris, neque si male cesserat usquam
Decurrens alio, neque si bene; quo fit, ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Apulus, anceps;
Nam Venusinus arat finem sub utrumque colonus,
Missus ad hoc pulsis, vetus est ut fama, Sabellis,
Quo ne per vacuum Romano incurreret hostis,
Sive quod Apula gens seu quod Lucania bellum
Incuteret violenta.
Sed hic stilus haud petet ultro
Quemquam animantem, et me veluti custodiet ensis
Vagina tectus; quem cur destringere coner
Tutus ab infestis latronibus? O pater et rex
Iuppiter, ut pereat positum robigine telum,
Nec quisquam noceat cupido mihi pacis! At ille,
Qui me commorit — melius non tangere! clamo —
Flebit et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam,
Canidia Albuci quibus est inimica venenum,
Grande malum Turius, si quid se iudice certes.
Ut quo quisque valet suspectos terreat, utque
Imperet hoc natura potens, sic collige mecum.
Dente lupus, cornu taurus petit; unde, nisi intus
Monstratum? Scaevae vivacem crede nepoti
Matrem; nil faciet sceleris pia dextera — mirum,
Ut neque calce lupus quemquam neque dente petit bos; —
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam, seu me tranquilla senectus
Exspectat seu mors atris circumvolat alis,

Dives, inops, Romae, seu fors ita iusserit exsul,
Quisquis erit vitae scribam color.
T. O puer, ut sis
Vitalis metuo, et maiorum ne quis amicus
Frigore te feriat. *H.* Quid? cum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis, num Laelius et qui
Duxit ab oppressa meritum Carthagine nomen
Ingenio offensi aut laeso doluere Metello
Famosisque Lupo cooperto versibus? Atqui
Primores populi arripuit populumque tributim,
Scilicet uni aequus virtuti atque eius amicis.
Quin ubi se a volgo et scaena in secreta remorant
Virtus Scipiadae et mitis sapientia Laeli,
Nugari cum illo et discincti ludere, donec
Decoqueretur holus, soliti.
Quicquid sum ego, quamvis
Infra Lucili censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quaerens inlidere dentem,
Offendet solido, nisi quid tu, docte Trebati.
Dissentis.
T. Equidem nihil hinc diffindere possum;
Sed tamen ut monitus caveas, ne forte negoti
Incutiat tibi quid sanctarum inscitia legum;
Si mala condiderit in quem quis carmina, ius est
Iudiciumque. *H.* Esto, si quis mala; sed bona si quis
Iudice condiderit laudatus Caesare? si quis
Opprobriis dignum latraverit, integer ipse?
T. Solventur risu tabulae, tu missus abibis.

II.

A PLEA FOR RATIONAL LIVING.

1. Outline: Horace tells his friends how an old neighbor of his, in his boyhood days at Venusia, advocated a frugal life, avoiding the extremes of extravagance and parsimony; and how he lived happily by practising what he preached.

1. Gluttony and extravagance in diet are the results of a perverted taste:
   a) Correct ideas on the subject can be gained only from an active life amid simple surroundings, 1–16;
   b) Men's tastes are corrupted by over-eating and by lack of exercise, 16–22;
   c) Their diet is regulated by fashion and by the relative costliness of viands, 23–52;
2. Stinginess and sordid living are equally reprehensible, 53–69;
3. A rational mode of life, avoiding both extremes, has many advantages:
   a) It gives bodily health, 70–77;
   b) Vigor and elasticity of mind, 77–81;
   c) Room for greater indulgence on festal days, when one's strength must be recruited, and in old age, 82–93;
   d) It keeps one from moral and financial ruin, 94–101;
   e) Enables one to exercise charity and philanthropy, 101–105;
   f) And better to endure a change of fortune, 106–111;
4. These views of Ofellus are shown to be true by his own life, and by his happiness and contentment in prosperity and in adversity:
   a) Horace testifies to the frugality of his neighbor before, as well as after, his change of fortune, 112–115;
   b) He quotes his account of his simple life in the days of his prosperity, 116–125;
   c) And tells of his courage and contentment in adversity, 126–136.

2. Time: The exact date is uncertain; not after 30 B.C.

Quae virtus et quanta, boni, sit vivere parvo —
Nec meus hic sermo est, sed quae praecepit Ofellus
Rusticus, abnormis sapiens crassaque Minerva —
Discite non inter lances mensasque nitentis,

Cum stupet insanis acies fulgoribus et cum
Adclinis falsis animus meliora recusat,
Verum hic impransi mecum disquirite. Cur hoc?
Dicam, si potero. Male verum examinat omnis
Corruptus iudex. Leporem sectatus equove
Lassus ab indomito vel, si Romana fatigat
Militia adsuetum graecari, seu pila velox
Molliter austerum studio fallente laborem
Seu te discus agit, pete cedentem aëra disco;
Cum labor extuderit fastidia, siccus, inanis
Sperne cibum vilem; nisi Hymettia mella Falerno
Ne biberis diluta.

Foris est promus, et atrum
Defendens piscis hiemat mare; cum sale panis
Latrantem stomachum bene leniet. Unde putas aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando; pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina iuvare lagois.
Vix tamen eripiam, posito pavone velis quin
Hoc potius quam gallina tergere palatum,
Corruptus vanis rerum, quia veneat auro . . . . . .
Rara avis et picta pandat spectacula cauda;
Tamquam ad rem attineat quicquam. Num vesceris ista,
Quam laudas, pluma? Cocto num adest honor idem?
Carne tamen quamvis distat nil, hac magis illam
Imparibus formis deceptum te petere! Esto:
Unde datum sentis, lupus hic Tiberinus an alto
Captus hiet? Pontisne inter iactatus an amnis
Ostia sub Tusci? Laudas, insane, trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video: quo pertinet ergo
Proceros odisse lupos? Quia scilicet illis
Maiorem natura modum dedit, his breve pondus.

Ieiunus raro stomachus volgaria temnit.
'Porrectum magno magnum spectare catino
Vellem' ait Harpyiis gula digna rapacibus. At vos,
Praesentes Austri, coquite horum obsonia. Quamquam
Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, cum rapula plenus
Atque acidas mavolt inulas. Necdum omnis abacta
Pauperies epulis regum; nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem
Galloni praeconis erat acipensere mensa
Infamis. Quid? tunc rhombos minus aequora alebant?
Tutus erat rhombus tutoque ciconia nido,
Donec vos auctor docuit praetorius. Ergo
Si quis nunc mergos suavis edixerit assos,
Parebit pravi docilis Romana iuventus.
Sordidus a tenui victu distabit, Ofello
Iudice; nam frustra vitium vitaveris illud,
Si te alio pravum detorseris. Avidienus,
Cui Canis ex vero dictum cognomen adhaeret,
Quinquennis oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum, et
Cuius odorem olei nequeas perferre, licebit
Ille repotia, natalis aliosve dierum
Festos albatus celebret, cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur, et horum
Utrum imitabitur? Hac urget lupus, hac canis, aiunt.
Mundus erit, qui non offendat sordibus, atque
In neutram partem cultus miser. Hic neque servis,
Albuci senis exemplo, dum munia didit,
Saevus erit; nec sic ut simplex Naevius unctam
Convivis praebebit aquam: vitium hoc quoque magnum.
Accipe nunc, victus tenuis quae quantaque secum
Adferat. In primis valeas bene; nam variae res

Ut noceant homini, credas, memor illius escae,
Quae simplex olim tibi sederit; at simul assis
Miscueris elixa, simul conchylia turdis,
Dulcia se in bilem vertent stomachoque tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Cena desurgat dubia?
Quin corpus onustum
Hesternis vitiis animum quoque praegravat una,
Atque adfigit humo divinae particulam aurae.
Alter, ubi dicto citius curata sopori
Membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam;
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus, ubique
Accedent anni, et tractari mollius aetas
Imbecilla volet; tibi quidnam accedet ad istam,
Quam puer et validus praesumis mollitiem, seu
Dura valetudo inciderit seu tarda senectus?
Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat, sed, credo, hac mente, quod hospes
Tardius adveniens vitiatum commodius quam
Integrum edax dominus consumeret. Hos utinam inter
Heroas natum tellus me prima tulisset!
Das aliquid famae, quae carmine gratior aurem
Occupat humanam? Grandes rhombi patinaeque
Grande ferunt una cum damno dedecus. Adde
Iratum patruum, vicinos, te tibi iniquum
Et frustra mortis cupidum, cum derit egenti
As, laquei pretium. 'Iure' inquit 'Trausius istis
Iurgatur verbis; ego vectigalia magna
Divitiasque habeo tribus amplas regibus.'
Ergo
Quod superat non est melius quo insumere possis?
Cur eget indignus quisquam te divite? Quare

Templa ruunt antiqua deum? Cur, improbe, carae
Non aliquid patriae tanto emetiris acervo?
Uni nimirum tibi recte semper erunt res,
O magnus posthac inimicis risus! Uterne
Ad casus dubios fidet sibi certius? Hic qui
Pluribus adsuerit mentem corpusque superbum,
An qui contentus parvo metuensque futuri
In pace, ut sapiens, aptarit idonea bello?
Quo magis his credas, puer hunc ego parvus Ofellum
Integris opibus novi non latius usum,
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
'Non ego' narrantem 'temere edi luce profesta
Quicquam praeter holus fumosae cum pede pernae.
Ac mihi seu longum post tempus venerat hospes
Sive operum vacuo gratus conviva per imbrem
Vicinus, bene erat non piscibus urbe petitis,
Sed pullo atque haedo; tunc pensilis uva secundas
Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat culpa potare magistra;
Ac venerata Ceres, ita culmo surgeret alto,
Explicuit vino contractae seria frontis.
Saeviat atque novos moveat fortuna tumultus:
Quantum hinc imminuit? Quanto aut ego parcius aut vos,
O pueri, nituistis, ut huc novus incola venit?
Nam propriae telluris erum natura nec illum
Nec me nec quemquam statuit; nos expulit ille;
Illum aut nequities aut vafri inscitia iuris,
Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofelli
Dictus, erit nulli proprius, sed cedet in usum
Nunc mihi, nunc alii. Quocirca vivite fortes
Fortiaque adversis opponite pectora rebus.'

III.

ON THE MADNESS OF MANKIND.

A Dialogue with Damasippus.

1. Outline:

1. Horace has gone to his Sabine farm for the holidays. Damasippus appears and reproaches him for not writing more, 1–18.
2. He explains himself by saying that, since his business career ended in bankruptcy, he has busied himself with the affairs of others, 18–26.
3. Horace says that that is only another kind of folly ; whereupon his visitor retorts that Horace himself, in common with all the rest of the world, is mad, 26–36.
4. When Damasippus would drown himself, Stertinius saved his life by convincing him that all men, except the philosopher, are equally mad and foolish, 37–46.
5. He quotes the arguments of the Stoic:
   a) Everyone who is foolish and ignorant of the truth is a madman. This insanity manifests itself in various ways, 46–81 ;
   b) The avaricious are mad:
      1) Because they believe that poverty is a disgrace, and that wealth confers every blessing — even wisdom, 82–103 ;
      2) Because they hoard up riches which they are too stingy to use, 104–119 ;
      3) They may not seem mad, because avarice is so common, but they really are, 120–141 ;
      4) Think of Opimius, who would not spend a few pence in nourishing food, even to save his life, 142–157 ;
   c) The ambitious are mad:
      1) For they sacrifice their fortunes for office and empty glory, 158–186 ;
      2) Agamemnon, who sacrificed his daughter to his ambition, was as mad as Ajax when he slew the sheep. We should not question the madness of a man who treated a lamb like a favorite daughter. How about one who led his daughter like a lamb to the slaughter ? 187–223.
   d) The prodigal is mad:
      1) If a young heir should distribute his patrimony among the purveyors of luxuries, we should call

him mad. This is what the prodigal really does, 224–238 ;

2) A man who squanders money on costly dainties might as well throw it into a sewer, 239–246 ;

e) The amorous are all crazy :

1) For a young man to indulge in child's play is a sign of madness. It is equally so to sigh for love, 247–257 ;

2) The petulant lover can learn wisdom even from a slave, 258–271 ;

3) What of the silly superstitions and the childish babble of old men, and the crimes committed by jealous lovers ? 272–280 ;

f) The superstitious are insane :

1) For instance, the man who prayed that he might live forever, 281–287 ;

2) And the mother who sacrificed her child's life to a mad vow, 288–295.

6. Damasippus says that Horace is no exception to the general rule, 296–307 :

a) For he is building a house, in imitation of the great and the wealthy, 308–320 ;

b) He writes satire, is hot-tempered, extravagant, and amorous, 321–325.

7. Horace begs for mercy from his superior — in madness, 326.

2. Time : 33–32 B.C.

Dam. Sic raro scribis, ut toto non quater anno
Membranam poscas, scriptorum quaeque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas ; quid fiet ? At ipsis
Saturnalibus huc fugisti sobrius. Ergo
Dic aliquid dignum promissis. Incipe. Nil est.
Culpantur frustra calami, immeritusque laborat
Iratis natus paries dis atque poetis.
Atqui voltus erat multa et praeclara minantis,
Si vacuum tepido cepisset villula tecto.
Quorsum pertinuit stipare Platona Menandro ?
Eupolin, Archilochum, comites educere tantos ?

Invidiam placare paras virtute relicta?
Contemnere miser! Vitanda est improba Siren
Desidia, aut quicquid vita meliore parasti
Ponendum aequo animo. *Hor.* Di te, Damasippe, deaeque
Verum ob consilium donent tonsore. Sed unde
Tam bene me nosti?
D. Postquam omnis res mea Ianum
Ad medium fracta est, aliena negotia curo
Excussus propriis. Olim nam quaerere amabam,
Quo vafer ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset.
Callidus huic signo ponebam milia centum;
Hortos egregiasque domos mercarier unus
Cum lucro noram; unde frequentia Mercuriale
Imposuere mihi cognomen compita. *H.* Novi,
Et miror morbi purgatum te illius. Atqui
Emovit veterem mire novus, ut solet, in cor
Traiecto lateris miseri capitisve dolore,
Ut lethargicus hic cum fit pugil et medicum urget.
Dum ne quid simile huic, esto ut libet. *D.* O bone, ne te
Frustrere, insanis et tu, stultique prope omnes,
Si quid Stertinius veri crepat, unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solatus iussit sapientem pascere barbam
Atque a Fabricio non tristem ponte reverti.
Nam male re gesta cum vellem mittere operto
Me capite in flumen, dexter stetit et "Cave faxis
Te quicquam indignum; pudor" inquit "te malus angit,
Insanos qui inter vereare insanus haberi.
Primum nam inquiram, quid sit furere; hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia et quemcumque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Autumat. Haec populos, haec magnos formula reges,

Excepto sapiente, tenet.
Nunc accipe, quare
Desipiant omnes aeque ac tu, qui tibi nomen
Insano posuere. Velut silvis, ubi passim
Palantis error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit, unus utrique
Error, sed variis inludit partibus; hoc te
Crede modo insanum, nihilo ut sapientior ille,
Qui te deridet, caudam trahat. Est genus unum
Stultitiae nihilum metuenda timentis, ut ignis,
Ut rupes fluviosque in campo obstare queratur.
Alterum et huic varum et nihilo sapientius ignis
Per medios fluviosque ruentis: clamet amica
Mater, honesta soror cum cognatis, pater, uxor
'Hic fossa est ingens, hic rupes maxima: serva!'
Non magis audierit, quam Fufius ebrius olim,
Cum Ilionam edormit, Catienis mille ducentis
'Mater, te appello' clamantibus. Huic ego volgus
Errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo;
Integer est mentis Damasippi creditor? Esto.
'Accipe quod numquam reddas mihi' si tibi dicam,
Tune insanus eris si acceperis? an magis excors,
Reiecta praeda quam praesens Mercurius fert?
Scribe decem a Nerio; non est satis: adde Cicutae
Nodosi tabulas centum, mille adde catenas;
Effugiet tamen haec sceleratus vincula Proteus.
Cum rapies in ius malis ridentem alienis,
Fiet aper, modo avis, modo saxum et, cum volet, arbor.
Si male rem gerere insani est, contra bene sani,
Putidius multo cerebrum est, mihi crede, Perelli
Dictantis, quod tu numquam rescribere possis.
Audire atque togam iubeo componere, quisquis
Ambitione mala aut argenti pallet amore,

Quisquis luxuria tristive superstitione
Aut alio mentis morbo calet; huc propius me,
Dum doceo insanire omnis, vos ordine adite.
Danda est ellebori multo pars maxima avaris;
Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberi summam incidere sepulcro,
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria atque epulum arbitrio Arri,
Frumenti quantum metit Africa. 'Sive ego prave
Seu recte hoc volui, ne sis patruus mihi.' Credo,
Hoc Staberi prudentem animum vidisse. 'Quid ergo
Sensit, cum summam patrimoni insculpere saxo
Heredes voluit?' Quoad vixit, credidit ingens
Pauperiem vitium et cavit nihil acrius, ut, si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior; omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent; quas qui construxerit, ille
Clarus erit, fortis, iustus. 'Sapiensne?' Etiam, et rex
Et quicquid volet. Hoc, veluti virtute paratum,
Speravit magnae laudi fore. Quid simile isti
Graecus Aristippus, qui servos proicere aurum
In media iussit Libya, quia tardius irent
Propter onus segnes? Uter est insanior horum?
Nil agit exemplum, litem quod lite resolvit.
Si quis emat citharas, emptas comportet in unum,
Nec studio citharae nec musae deditus ulli,
Si scalpra et formas non sutor, nautica vela
Aversus mercaturis, delirus et amens
Undique dicatur merito. Qui discrepat istis,
Qui nummos aurumque recondit, nescius uti
Compositis metuensque velut contingere sacrum?
Si quis ad ingentem frumenti semper acervum
Porrectus vigilet cum longo fuste, neque illinc

Audeat esuriens dominus contingere granum;
Ac potius foliis parcus vescatur amaris;
Si positis intus Chii veterisque Falerni
Mille cadis, nihil est, ter centum milibus, acre
Potet acetum; age, si et stramentis incubet unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, putrescat in arca;
Nimirum insanus paucis videatur, eo quod
Maxima pars hominum morbo iactatur eodem.
Filius aut etiam haec libertus ut ebibat heres,
Dis inimice senex, custodis? Ne tibi desit?
Quantulum enim summae curtabit quisque dierum,
Unguere si caules oleo meliore caputque
Coeperis impexa foedum porrigine? Quare,
Si quidvis satis est, periuras, surripis, aufers
Undique? Tun sanus? Populum si caedere saxis
Incipias servosve tuos, quos aere pararis,
Insanum te omnes pueri clamentque puellae;
Cum laqueo uxorem interimis matremque veneno,
Incolumi capite es? Quid enim? Neque tu hoc facis Argis,
Nec ferro ut demens genetricem occidis Orestes.
An tu reris eum occisa insanisse parente,
Ac non ante malis dementem actum Furiis quam
In matris iugulo ferrum tepefecit acutum?
Quin, ex quo est habitus male tutae mentis Orestes,
Nil sane fecit quod tu reprehendere possis;
Non Pyladen ferro violare aususve sororem
Electran, tantum maledicit utrique vocando
Hanc Furiam, hunc aliud, iussit quod splendida bilis.
Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus
Campana solitus trulla vappamque profestis,
Quondam lethargo grandi est oppressus, ut heres
Iam circum loculos et clavis laetus ovansque

Curreret. Hunc medicus multum celer atque fidelis
Excitat hoc pacto: mensam poni iubet atque
Effundi saccos nummorum, accedere pluris
Ad numerandum: hominem sic erigit, addit et illud:
'Ni tua custodis, avidus iam haec auferet heres.'
'Men vivo?' 'Ut vivas igitur, vigila. Hoc age!' 'Quid vis?'
'Deficient inopem venae te, ni cibus atque
Ingens accedit stomacho fultura ruenti.
Tu cessas? Agedum, sume hoc tisanarium oryzae.'
'Quanti emptae?' 'Parvo.' 'Quanti ergo?' 'Octussibus.'
'Eheu,
Quid refert morbo an furtis pereamque rapinis?'
'Quisnam igitur sanus?' Qui non stultus. 'Quid avarus?'
Stultus et insanus. 'Quid, si quis non sit avarus,
Continuo sanus?' Minime. 'Cur, Stoice?' Dicam.
Non est cardiacus — Craterum dixisse putato —
Hic aeger; recte est igitur, surgetque? Negabit,
Quod latus aut renes morbo temptentur acuto.
Non est periurus neque sordidus, immolet aequis
Hic porcum Laribus: verum ambitiosus et audax;
Naviget Anticyram. Quid enim differt barathrone
Dones quicquid habes, an numquam utare paratis?
Servius Oppidius Canusi duo praedia, dives
Antiquo censu, gnatis divisse duobus
Fertur et haec moriens pueris dixisse vocatis
Ad lectum: 'Postquam te talos, Aule, nucesque
Ferre sinu laxo, donare et ludere vidi,
Te, Tiberi, numerare, cavis abscondere tristem;
Extimui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutam.
Quare per divos oratus uterque Penatis,
Tu cave ne minuas, tu ne maius facias id,
Quod satis esse putat pater et natura coercet.
Praeterea ne vos titillet gloria, iure

Iurando obstringam ambo: uter aedilis fueritve
Vestrum praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
Latus ut in circo spatiere et aeneus ut stes,
Nudus agris, nudus nummis, insane, paternis;
Scilicet ut plausus, quos fert Agrippa, feras tu,
Astuta ingenuum volpes imitata leonem?'
'Ne quis humasse velit Aiacem, Atrida, vetas cur?'
'Rex sum.' 'Nil ultra quaero plebeius.' 'Et aequam
Rem imperito; ac si cui videor non iustus, inulto
Dicere quod sentit permitto.' 'Maxime regum,
Di tibi dent capta classem redducere Troia.
Ergo consulere et mox respondere licebit?'
'Consule.' 'Cur Aiax heros ab Achille secundus
Putescit, totiens servatis clarus Achivis,
Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot iuvenes patrio caruere sepulcro?'
'Mille ovium insanus morti dedit, inclitum Ulixen
Et Menelaum una mecum se occidere clamans.'
'Tu cum pro vitula statuis dulcem Aulide gnatam
Ante aras spargisque mola caput, improbe, salsa,
Rectum animi servas cursum?' Insanus quid enim Aiax
Fecit, cum stravit ferro pecus? Abstinuit vim
Uxore et gnato; mala multa precatus Atridis,
Non ille aut Teucrum aut ipsum violavit Ulixen.'
'Verum ego, ut haerentis adverso litore navis
Eriperem, prudens placavi sanguine divos.'
'Nempe tuo, furiose.' 'Meo, sed non furiosus.'
'Qui species alias veris scelerisque tumultu
Permixtas capiet, commotus habebitur, atque
Stultitiane erret, nihilum distabit, an ira.
Aiax immeritos cum occidit, desipit, agnos;
Cum prudens scelus ob titulos admittis inanis,
Stas animo et purum est vitio tibi, cum tumidum est cor?'

Si quis lectica nitidam gestare amet agnam,
Huic vestem ut gnatae paret, ancillas paret, aurum,
Rufam aut Pusillam appellet fortique marito
Destinet uxorem; interdicto huic omne adimat ius
Praetor et ad sanos abeat tutela propinquos.
Quid? si quis gnatam pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo ubi prava
Stultitia, hic summa est insania; qui sceleratus
Et furiosus erit; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.
Nunc age, luxuriam et Nomentanum arripe mecum:
Vincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimoni mille talenta,
Edicit, piscator uti, pomarius, auceps,
Unguentarius ac Tusci turba impia vici,
Cum scurris fartor, cum Velabro omne macellum
Mane domum veniant. Quid tum? Venere frequentes;
Verba facit leno: 'Quicquid mihi, quicquid et horum
Cuique domi est, id crede tuum et vel nunc pete vel cras.'
Accipe quid contra iuvenis responderit aequus.
'In nive Lucana dormis ocreatus, ut aprum
Cenem ego; tu piscis hiberno ex aequore verris.
Segnis ego, indignus qui tantum possideam; aufer!
Sume tibi decies. Tibi tantundem. Tibi triplex,
Unde uxor media currit de nocte vocata.'
Filius Aesopi detractam ex aure Metellae,
Scilicet ut decies solidum absorberet, aceto
Diluit insignem bacam: qui sanior, ac si
Illud idem in rapidum flumen iaceretve cloacam?
Quinti progenies Arri, par nobile fratrum,
Nequitia et nugis, pravorum et amore gemellum,
Luscinias soliti impenso prandere coemptas,
Quorsum abeant? Sani ut creta an carbone notati?
Aedificare casas, plostello adiungere mures.

Ludere par impar, equitare in arundine longa
Si quem delectet barbatum, amentia verset.
Si puerilius his ratio esse evincet amare,
Nec quicquam differe, utrumne in pulvere, trimus
Quale prius, ludas opus, an meretricis amore
Sollicitus plores: quaero, faciasne quod olim
Mutatus Polemon? ponas insignia morbi,
Fasciolas, cubital, focalia, potus ut ille
Dicitur ex collo furtim carpsisse coronas,
Postquam est impransi correptus voce magistri?
Porrigis irato puero cum poma, recusat;
'Sume, catelle!' negat; si non des, optet. Amator
Exclusus qui distat, agit ubi secum, eat an non,
Quo rediturus erat non arcessitus, et haeret
Invisis foribus? 'Nec nunc, cum me vocet ultro,
Accedam? An potius mediter finire dolores?
Exclusit; revocat. Redeam? Non, si obsecret.' Ecce
Servus, non paulo sapientior: 'O ere, quae res
Nec modum habet neque consilium, ratione modoque
Tractari non volt. In amore haec sunt mala, bellum,
Pax rursum; haec si quis tempestatis prope ritu
Mobilia et caeca fluitantia sorte laboret
Reddere certa sibi, nihilo plus explicet ac si
Insanire paret certa ratione modoque.'
Quid? cum Picenis excerpens semina pomis
Gaudes, si cameram percusti forte, penes te es?
Quid? cum balba feris annoso verba palato,
Aedificante casas qui sanior? Adde cruorem
Stultitiae, atque iguem gladio scrutare. Modo, inquam
Hellade percussa Marius cum praecipitat se,
Cerritus fuit? an commotae crimine mentis
Absolves hominem, et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus?
Libertinus erat, qui circum compita siccus

Lautis mane senex manibus currebat et 'unum —
Quid tam magnum?' addens — 'unum me surpite morti;
Dis etenim facile est' orabat; sanus utrisque
Auribus atque oculis; mentem, nisi litigiosus,
Exciperet dominus, cum venderet. Hoc quoque volgus
Chrysippus ponit fecunda in gente Meneni.
'Iuppiter, ingentis qui das adimisque dolores,'
Mater ait pueri menses iam quinque cubantis,
'Frigida si puerum quartana reliquerit, illo
Mane die, quo tu indicis ieiunia, nudus
In Tiberi stabit.' Casus medicusve levarit
Aegrum ex praecipiti; mater delira necabit
In gelida fixum ripa febrimque reducet.
Quone malo mentem concussa? Timore deorum."
Haec mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet atque
Respicere ignoto discet pendentia tergo.
H. Stoice, post damnum sic vendas omnia pluris,
Qua me stultitia, quoniam non est genus unum,
Insanire putas? ego nam videor mihi sanus.
D. Quid caput abscisum demens cum portat Agave
Gnati infelicis, sibi tunc furiosa videtur?
H. Stultum me fateor — liceat concedere veris —
Atque etiam insanum; tantum hoc edissere, quo me
Aegrotare putes animi vitio. *D.* Accipe: primum
Aedificas, hoc est, longos imitaris, ab imo
Ad summum totus moduli bipedalis, et idem
Corpore maiorem rides Turbonis in armis
Spiritum et incessum: qui ridiculus minus illo?
An quodcumque facit Maecenas, te quoque verum est
Tantum dissimilem et tanto certare minorem?
Absentis ranae pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ingens

Belua cognatos eliserit. Illa rogare
Quantane? num tantum, sufflans se, magna fuisset?
'Maior dimidio?' 'Num tanto?' 'Cum magis atque
Se magis inflaret, 'non, si te ruperis' inquit,
'Par eris.' Haec a te non multum abludit imago.
Adde poemata nunc, hoc est, oleum adde camino;
Quae si quis sanus fecit, sanus facis et tu.
Non dico horrendam rabiem. . . . *H.* Iam desine. *D.* Cultum
Maiorem censu . . . *H.* Teneas, Damasippe, tuis te.
D. Mille puellarum, puerorum mille furores. . . .
H. O maior tandem parcas insane minori!

IV.

ON DINING AS A FINE ART.

A Dialogue with M. Catius.

1. Outline:

1. Horace accosts Catius, who is rushing off to commit to writing a discourse on the subject of good-living, 1–3.
2. He apologizes for his untimely interruption, but begs Catius to give him an outline of the discourse, which he finally consents to do, 4–11:
   - *a*) Rules for the appetizers (*gustatio*):
     1) For selecting eggs and cabbages, 12–16;
     2) For making a fowl tender, 17–20;
     3) For selecting mushrooms and berries, 20–23;
     4) For the preparation of *mulsum*, 24–29;
     5) For selecting shell-fish, 30–34.
   - *b*) Rules for the dinner (*mensa prima*):
     1) The cooking and seasoning of fish is as important as their selection, 35–39;
     2) The meats should be carefully chosen, 40–47;
     3) The preparation and mixing of the wines is equally important, 48–57;
     4) How to stimulate a jaded appetite, 58–62;
     5) How to make good sauce, 63–69.
   - *c*) Rules for the dessert (*mensa secunda*):
     1) The selection of fruits and raisins, 70–72;
     2) Original work of the lecturer, 73–75.

d) Proper service is essential:
1) The servants should be neat and the dishes clean, 76–80;
2) All the accessories should be tasteful and neat, 81–87.

3. Horace pretends to be greatly impressed. His sarcastic words show his real opinion of such trifling, and reveal the purpose of the satire, 88–95.

2. Time: The exact date is uncertain; not after 30 B.C.

Hor. Unde et quo Catius? *Cat.* Non est mihi tempus aventi
Ponere signa novis praeceptis, qualia vincunt
Pythagoran Anytique reum doctumque Platona.
H. Peccatum fateor, cum te sic tempore laevo
Interpellarim; sed des veniam bonus, oro.
Quod si interciderit tibi nunc aliquid, repetes mox,
Sive est naturae hoc sive artis, mirus utroque.
C. Quin id erat curae, quo pacto cuncta tenerem,
Utpote res tenuis, tenui sermone peractas.
H. Ede hominis nomen, simul et, Romanus an hospes.
C. Ipsa memor praecepta canam, celabitur auctor.
Longa quibus facies ovis erit, illa memento,
Ut suci melioris et ut magis alba rotundis,
Ponere; namque marem cohibent callosa vitellum.
Cole suburbano qui siccis crevit in agris
Dulcior; irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam musto mersare Falerno;
Hoc teneram faciet. Pratensibus optima fungis
Natura est; aliis male creditur. Ille salubris
Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno;
Mendose, quoniam vacuis committere venis
Nil nisi lene decet; leni praecordia mulso
Prolueris melius. Si dura morabitur alvus,
Mitulus et viles pellent obstantia conchae

Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunae;
Sed non omne mare est generosae fertile testae:
Murice Baiano melior Lucrina peloris,
Ostrea Circeis, Miseno oriuntur echini,
Pectinibus patulis iactat se molle Tarentum.
Nec sibi cenarum quivis temere arroget artem,
Non prius exacta tenui ratione saporum.
Nec satis est cara piscis averrere mensa,
Ignarum quibus est ius aptius et quibus assis
Languidus in cubitum iam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvat aper lances carnem vitantis inertem;
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea submittit capreas non semper edulis.
Fecundi leporis sapiens sectabitur armos.
Piscibus atque avibus quae natura et foret aetas,
Ante meum nulli patuit quaesita palatum.
Sunt quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam;
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat piscis securus olivo.
Massica si caelo suppones vina sereno,
Nocturna, si quid crassi est, tenuabitur aura
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem coclea; nam lactuca innatat acri
Post vinum stomacho; perna magis et magis hillis
Flagitat immorsus refici, quin omnia malit,
Quaecumque immundis fervent adlata popinis.

Est operae pretium duplicis pernoscere iuris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit
Non alia quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis
Corycioque croco sparsum stetit, insuper addes
Pressa Venafranae quod baca remisit olivae.
Picenis cedunt pomis Tiburtia suco;
Nam facie praestant. Vennuncula convenit ollis;
Rectius Albanam fumo duraveris uvam.
Hanc ego cum malis, ego faecem primus et allec,
Primus et invenior piper album cum sale nigro
Incretum puris circumposuisse catillis.
Immane est vitium, dare milia terna macello
Angustoque vagos piscis urgere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurrit,
Sive gravis veteri craterae limus adhaesit.
Vilibus in scopis, in mappis, in scobe quantus
Consistit sumptus? Neglectis, flagitium ingens.
Ten lapides varios lutulenta radere palma,
Et Tyrias dare circum inlota toralia vestis,
Oblitum, quanto curam sumptumque minorem
Haec habeant, tanto reprehendi iustius illis,
Quae nisi divitibus nequeunt contingere mensis?
II. Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocumque, memento.
Nam quamvis memori referas mihi pectore cuncta,
Non tamen interpres tantundem iuveris. Adde
Voltum habitumque hominis, quem tu vidisse beatus
Non magni pendis, quia contigit; at mihi cura
Non mediocris inest, fontis ut adire remotos
Atque haurire queam vitae praecepta beatae.

V.

ON WILL HUNTING.

A Dialogue between Odysseus (Ulixes) and Tiresias.

1. Outline:

1. Ulixes asks Tiresias how he can enrich himself, since a man must have wealth to be respected, 1–8;
2. The seer advises him to pay court to the rich and childless, in order to be remembered in their wills, 9–17;
3. Ulixes objects, but yields when Tiresias tells him it is his only hope, 18–22.
4. The latter then describes the details of the art:
   a) The will-hunter must not shrink from any service, and he must not be discouraged by failure, 23–44;
   b) It is well to pay court also to a rich man who has one sickly son, in order to be named second heir, 45–50;
   c) If offered the will to read he must put it aside, not, however, without a hasty glance at its provisions, 51–69;
   d) He must not neglect the man's favorites, though he should pay special attention to the testator himself. The story of the old woman of Thebes, 70–88;
   e) He must study his victim's peculiarities and adapt himself to them, 88–98;
   f) When his goal is reached, he must make a proper show of grief, and at once lay his toils for another prize, 99–110.

2. Time: 30 B.C.

Ulixes. Hoc quoque, Tiresia, praeter narrata petenti
Responde, quibus amissas reparare queam res
Artibus atque modis. Quid rides? *Tiresias.* Iamne doloso
Non satis est Ithacam revehi patriosque penatis
Aspicere? *U.* O nulli quicquam mentite, vides ut
Nudus inopsque domum redeam te vate, neque illic
Aut apotheca procis intacta est aut pecus: atqui
Et genus et virtus, nisi cum re, vilior alga est.
T. Quando pauperiem missis ambagibus horres,
Accipe qua ratione queas ditescere. Turdus
Sive aliud privum dabitur tibi, devolet illuc,
Res ubi magna nitet domino sene; dulcia poma

Et quoscumque feret cultus tibi fundus honores,
Ante Larem gustet venerabilior Lare dives;
Qui quamvis periurus erit, sine gente, cruentus
Sanguine fraterno, fugitivus, ne tamen illi
Tu comes exterior, si postulet, ire recuses.
U. Utne tegam spurco Damae latus? Haud ita Troiae
Me gessi, certans semper melioribus. *T.* Ergo
Pauper eris. *U.* Fortem hoc animum tolerare iubebo;
Et quondam maiora tuli. Tu protinus, unde
Divitias aerisque ruam, dic augur, acervos.
T. Dixi equidem et dico. Captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem praeroso fugerit hamo,
Aut spem deponas aut artem inlusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gnatis, improbus, ultro
Qui meliorem audax vocet in ius, illius esto
Defensor; fama civem causaque priorem
Sperne, domi si gnatus erit fecundave coniunx.
'Quinte' puta aut 'Publi' — gaudent praenomine molles
Auriculae — 'tibi me virtus tua fecit amicum;
Ius anceps novi, causas defendere possum;
Eripiet quivis oculos citius mihi quam te
Contemptum cassa nuce pauperet; haec mea cura est,
Ne quid tu perdas, neu sis iocus.' Ire domum atque
Pelliculam curare iube; fi cognitor ipse;
Persta atque obdura, seu rubra Canicula findet
Infantis statuas seu pingui tentus omaso
Furius hibernas cana nive conspuet Alpis.
'Nonne vides' aliquis cubito stantem prope tangens
Inquiet, 'ut patiens, ut amicis aptus, ut acer?'
Plures adnabunt thunni et cetaria crescent.
Si cui praeterea validus male filius in re
Praeclara sublatus aletur; ne manifestum

Caelibis obsequium nudet te, leniter in spem
Arrepe officiosus, uti scribare secundus
Heres et, si quis casus puerum egerit Orco,
In vacuum venias; perraro haec alea fallit.
Qui testamentum tradet tibi cumque legendum,
Abnuere et tabulas a te removere memento,
Sic tamen, ut limis rapias quid prima secundo
Cera velit versu; solus multisne coheres,
Veloci percurre oculo. Plerumque recoctus
Scriba ex quinqueviro corvum deludet hiantem,
Captatorque dabit risus Nasica Corano.
U. Num furis? An prudens ludis me obscura canendo?
T. O Laertiade, quicquid dicam, aut erit aut non;
Divinare etenim magnus mihi donat Apollo.
U. Quid tamen ista velit sibi fabula, si licet, ede.
T. Tempore quo iuvenis Parthis horrendus, ab alto
Demissum genus Aenea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicae, metuentis reddere soldum.
Tum gener hoc faciet: tabulas socero dabit atque
Ut legat orabit; multum Nasica negatas
Accipiet tandem et tacitus leget, invenietque
Nil sibi legatum praeter plorare suisque.
Illud ad haec iubeo; mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens:
Adiuvat hoc quoque, sed vincit longe prius ipsum
Expugnare caput. Scribet mala carmina vecors;
Laudato. Scortator erit; cave te roget; ultro
Penelopam facilis potiori trade. *U.* Putasne,
Perduci poterit tam frugi tamque pudica,
Quam nequiere proci recto depellere cursu?
T. Venit enim magnum donandi parca iuventus,
Nec tantum Veneris quantum studiosa culinae;

Sic tibi Penelope frugi est; quae si semel uno
De sene gustarit tecum partita lucellum,
Ut canis a corio numquam absterrebitur uncto.
Me sene, quod dicam factum est: anus improba Thebis
Ex testamento sic est elata: cadaver
Unctum oleo largo nudis umeris tulit heres,
Scilicet elabi si posset mortua; credo,
Quod nimium institerat viventi.
Cautus adito,
Neu desis operae, neve immoderatus abundes.
Difficilem et morosum offendet garrulus; ultra
Non etiam sileas. Davus sis comicus atque
Stes capite obstipo, multum similis metuenti.
Obsequio grassare; mone, si increbruit aura,
Cautus uti velet carum caput; extrahe turba
Oppositis umeris; aurem substringe loquaci.
Inportunus amat laudari; donec 'Ohe iam!'
Ad caelum manibus sublatis dixerit, urge et
Crescentem tumidis infla sermonibus utrem.
Cum te servitio longo curaque levarit,
Et certum vigilans, 'Quartae esto partis Ulixes,
Audieris, 'heres;' 'Ergo nunc Dama sodalis
Nusquam est? Unde mihi tam fortem tamque fidelem?'
Sparge subinde et, si paullum potes, inlacrimare; est
Gaudia prodentem voltum celare. Sepulcrum
Permissum arbitrio sine sordibus exstrue; funus
Egregie factum laudet vicinia. Si quis
Forte coheredum senior male tussiet, huic tu
Dic, ex parte tua seu fundi sive domus sit
Emptor, gaudentem nummo te addicere. Sed me
Imperiosa trahit Proserpina; vive valeque.

VI.

THE DELIGHTS OF COUNTRY LIFE.

1. Outline: Horace finds life on his Sabine Farm more agreeable than the distractions of the metropolis.

1. He has his heart's desire and envies no man. He prays only for a continuance of his present blessings and for intellectual activity, 1–15;
2. He can find no better subject for his muse than the praises of country life, 16–23:
   a) Life in Rome is full of care and annoyance:
      1) A thousand and one duties call him forth in all weathers, and keep him in a constant turmoil, 23–39;
      2) Even his friendship with Maecenas is a cause of envy and of constant demands for information on political matters, 40–58.
   b) Life in the country abounds in simple pleasures and in opportunities for self-improvement:
      1) He is able to read and to devote himself to literary work, 59–62;
      2) At table there is simple fare and improving conversation, 63–76;
      3) A rural neighbor points morals by means of fables. For example, to teach contentment with one's lot, he tells the fable of the Town and the Country Mouse, 77–79:
         (*a*) The Country Mouse entertains his friend from the city, 79–89;
         (*b*) The latter induces him to go to town, 90–100;
         (*c*) But the luxurious surroundings do not make up for the dangers which accompany them, and the rustic prefers his quiet country life, 100–117.

2. Time: 31–30 B.C.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi et tecto vicinus iugis aquae fons
Et paullum silvae super his foret. Auctius atque

Di melius fecere. Bene est. Nil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis.
Si neque maiorem feci ratione mala rem,
Nec sum facturus vitio culpave minorem;
Si veneror stultus nihil horum: 'O si angulus ille
Proximus accedat, qui nunc denormat agellum!
O si urnam argenti fors quae mihi monstret, ut illi
Thesauro invento qui mercennarius agrum
Illum ipsum mercatus aravit, dives amico
Hercule!' Si, quod adest, gratum iuvat, hac prece te oro:
Pingue pecus domino facias et cetera praeter
Ingenium, utque soles, custos mihi maximus adsis!
Ergo ubi me in montis et in arcem ex urbe removi,
Quid prius inlustrem saturis Musaque pedestri?
Nec mala me ambitio perdit nec plumbeus Auster
Autumnusque gravis, Libitinae quaestus acerbae.
Matutine pater, seu Iane libentius audis,
Unde homines operum primos vitaeque labores
Instituunt — sic dis placitum, — tu carminis esto
Principium. Romae sponsorem me rapis. 'Heia,
Ne prior officio quisquam respondeat, urge.'
Sive Aquilo radit terras seu bruma nivalem
Interiore diem gyro trahit, ire necesse est.
Postmodo, quod mi obsit clare certumque locuto
Luctandum in turba et facienda iniuria tardis.
'Quid vis, insane, et quas res agis?' improbus urget
Iratis precibus: 'Tu pulses omne quod obstat,
Ad Maecenatem memori si mente recurras.'
Hoc iuvat et melli est, non mentiar. At simul atras
Ventum est Esquilias, aliena negotia centum
Per caput et circa saliunt latus. 'Ante secundam
Roscius orabat sibi adesses ad Puteal cras.
De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.

Imprimat his, cura, Maecenas signa tabellis.'
Dixeris, 'Experiar'; 'Si vis, potes,' addit et instat.
Septimus octavo propior iam fugerit annus,
Ex quo Maecenas me coepit habere suorum
In numero, dumtaxat ad hoc, quem tollere raeda
Vellet iter faciens, et cui concredere nugas
Hoc genus: 'Hora quota est? Thraex est Gallina Syro par?
Matutina parum cautos iam frigora mordent;'
Et quae rimosa bene deponuntur in aure.
Per totum hoc tempus subiectior in diem et horam
Invidiae noster. Ludos spectaverat una,
Luserat in campo; 'Fortunae filius!' omnes.
Frigidus a rostris manat per compita rumor;
Quicumque obvius est, me consulit: 'O bone, nam te
Scire, deos quoniam propius contingis, oportet,
Numquid de Dacis audisti?' 'Nil equidem.' 'Ut tu
Semper eris derisor.' 'At omnes di exagitent me,
Si quicquam.' 'Quid? militibus promissa Triquetrâ
Praedia Caesar an est Itala tellure daturus?'
Iurantem me scire nihil mirantur, ut unum
Scilicet egregii mortalem altique silenti.
Perditur haec inter misero lux non sine votis.
O rus, quando ego te aspiciam, quandoque licebit
Nunc veterum libris nunc somno et inertibus horis
Ducere sollicitae iucunda oblivia vitae?
O quando faba Pythagorae cognata simulque
Uncta satis pingui ponentur holuscula lardo?
O noctes cenaeque deum! quibus ipse meique
Ante Larem proprium vescor vernasque procacis
Pasco libatis dapibus. Prout cuique libido est,
Siccat inaequalis calices conviva solutus
Legibus insanis, seu quis capit acria fortis
Pocula seu modicis uvescit laetius. Ergo
Sermo oritur, non de villis domibusve alienis,

Nec male necne Lepos saltet; sed quod magis ad nos
Pertinet et nescire malum est, agitamus: utrumne
Divitiis homines an sint virtute beati;
Quidve ad amicitias, usus rectumne, trahat nos;
Et quae sit natura boni summumque quid eius.
Cervius haec inter vicinus garrit anilis
Ex re fabellas. Si quis nam laudat Arelli
Sollicitas ignarus opes, sic incipit: 'Olim
Rusticus urbanum murem mus paupere fertur
Accepisse cavo, veterem vetus hospes amicum,
Asper et attentus quaesitis, ut tamen artum
Solveret hospitiis animum. Quid multa? neque ille
Sepositi ciceris nec longae invidit avenae,
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia cena
Vincere tangentis male singula dente superbo;
Cum pater ipse domus palea porrectus in horna
Esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc 'Quid te iuvat,' inquit, 'amice,
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes; terrestria quando
Mortalis animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga: quo, bone, circa,
Dum licet, in rebus iucundis vive beatus,
Vive memor, quam sis aevi brevis.' Haec ubi dicta
Agrestem pepulere, domo levis exsilit; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere.
Iamque tenebat
Nox medium caeli spatium, cum ponit uterque
In locuplete domo vestigia, rubro ubi cocco
Tincta super lectos canderet vestis eburnos,
Multaque de magna superessent fercula cena,

Quae procul exstructis inerant hesterna canistris.
Ergo ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes
Continuatque dapes, nec non verniliter ipsis
Fungitur officiis, praelambens omne quod adfert.
Ille cubans gaudet mutata sorte bonisque
Rebus agit laetum convivam, cum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus 'Haud mihi vita
Est opus hac,' ait, 'et valeas; me silva cavusque
Tutus ab insidiis tenui solabitur ervo.'

VII.

A SLAVE'S LECTURE ON VIRTUE.

1. Outline: Horace's slave Davus retails the views of Crispinus, the Stoic.

1. Davus obtains, as a privilege of the Saturnalia, permission to speak his mind, 1–5;
2. He begins by general remarks on the inconsistency of mankind, 6–20;
3. On being asked to explain himself, he directly accuses his master:
   a) Of longing for Rome when he is in the country, and *vice versa*, 21–29;
   b) Of pretending to be glad when he is not invited out, and joyfully accepting a summons from Maecenas at the eleventh hour, 29–37;
4. He proposes to prove that Horace is more foolish than his slave, and is in fact himself a slave, by the arguments of Crispinus, 37–45:
   a) A man who is again and again led into danger by his amorous passions is a slave to them, 46–82;
   b) Only the philosopher, who masters himself, is truly free, 88–89. Horace is not, for:
      1) He yields to his passions, 89–94;

2) He moons over pictures, like a slave staring at the posters of a gladiatorial show, 95–101 ;
3) He is a slave to his appetite, 102–111 ;
4) And after all he cannot live contentedly or drive away care, 111–115 ;

5. Horace loses his temper and silences his tormentor by threatening to send him to work on the farm, 116–118.

2. Time: 31–30 B.C.

Davus. Iamdudum ausculto et cupiens tibi dicere servus
Pauca reformido. *Hor.* Davusne? *D.* Ita, Davus, amicum
Mancipium domino et frugi quod sit satis, hoc est,
Ut vitale putes. *H.* Age, libertate Decembri,
Quando ita maiores voluerunt, utere; narra.
D. Pars hominum vitiis gaudet constanter et urget
Propositum; pars multa natat, modo recta capessens,
Interdum pravis obnoxia. Saepe notatus
Cum tribus anellis, modo laeva Priscus inani,
Vixit inaequalis, clavum ut mutaret in horas,
Aedibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste;
Iam moechus Romae, iam mallet doctus Athenis
Vivere Vertumnis, quotquot sunt, natus iniquis.
Scurra Volanerius, postquam illi iusta cheragra
Contudit articulos, qui pro se tolleret atque
Mitteret in phimum talos, mercede diurna
Conductum pavit; quanto constantior isdem
In vitiis, tanto levius miser ac prior illo,
Qui iam contento, iam laxo fune laborat.
H. Non dices hodie quorsum haec tam putida tendant,
Furcifer? *D.* Ad te, inquam. *H.* Quo pacto, pessime?
D. Laudas
Fortunam et mores antiquae plebis, et idem,
Si quis ad illa deus subito te agat, usque recuses,
Aut quia non sentis quod clamas rectius esse,

Aut quia non firmus rectum defendis, et haeres
Nequiquam caeno cupiens evellere plantam.
Romae rus optas; absentem rusticus urbem
Tollis ad astra levis. Si nusquam es forte vocatus
Ad cenam, laudas securum holus ac, velut usquam
Vinctus eas, ita te felicem dicis amasque,
Quod nusquam tibi sit potandum. Iusserit ad se
Maecenas serum sub lumina prima venire
Convivam: 'Nemon oleum fert ocius? ecquis
Audit?' cum magno blateras clamore fugisque.
Mulvius et scurrae, tibi non referenda precati,
Discedunt. 'Etenim fateor me' dixerit ille,
'Duci ventre levem, nasum nidore supinor,
Imbecillus, iners, si quid vis, adde, popino.
Tu cum sis quod ego et fortassis nequior, ultro
Insectere velut melior, verbisque decoris
Obvolvas vitium?' Quid, si me stultior ipso
Quingentis empto drachmis deprenderis? Aufer
Me voltu terrere; manum stomachumque teneto,
Dum quae Crispini docuit me ianitor edo.
Te coniunx aliena capit, meretricula Davum:
Evasti; credo, metues doctusque cavebis.
Quaeres, quando iterum paveas iterumque perire
Possis, o totiens servus! Quae belua, ruptis
Cum semel effugit, reddit se prava catenis?
'Non sum mocchus' ais. Neque ego, hercule, fur, ubi vasa
Praetereo sapiens argentea. Tolle periclum;
Iam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque
Tot tantisque minor, quem ter vindicta quaterque
Imposita haud umquam misera formidine privet?
Adde super dictis quod non levius valeat; nam
Sive vicarius est, qui servo paret, uti mos
Vester ait, seu conservus; tibi quid sum ego? Nempe

Tu, mihi qui imperitas, alii servis miser atque
Duceris ut nervis alienis mobile lignum.
Quisnam igitur liber? Sapiens, sibi qui imperiosus,
Quem neque pauperies neque mors neque vincula terrent,
Responsare cupidinibus, contemnere honores
Fortis, et in se ipso totus teres atque rotundus,
Externi ne quid valeat per leve morari,
In quem manca ruit semper fortuna. Potesne
Ex his ut proprium quid noscere? Quinque talenta
Poscit te mulier, vexat foribusque repulsum
Perfundit gelida, rursus vocat. Eripe turpi
Colla iugo, 'Liber, liber sum,' dic age! Non quis;
Urget enim dominus mentem non lenis et acris
Subiectat lasso stimulos versatque negantem.
Vel cum Pausiaca torpes, insane, tabella,
Qui peccas minus atque ego, cum Fulvi Rutubaeque
Aut Pacideiani contento poplite miror
Proelia rubrica picta aut carbone, velut si
Re vera pugnent, feriant vitentque moventes
Arma viri? Nequam et cessator Davus; at ipse
Subtilis veterum iudex et callidus audis.
Nil ego, si ducor libo fumante: tibi ingens
Virtus atque animus cenis responsat opimis?
Obsequium ventris mihi perniciosius est cur?
Tergo plector enim. Qui tu impunitior illa,
Quae parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulae sine fine petitae,
Inlusique pedes vitiosum ferre recusant
Corpus. An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili; qui praedia vendit,
Nil servile gulae parens habet? Adde, quod idem
Non horam tecum esse potes, non otia recte
Ponere, teque ipsum vitas fugitivus et erro,
Iam vino quaerens, iam somno fallere curam;

Frustra; nam comes atra premit sequiturque fugacem.
H. Unde mihi lapidem? *D.* Quorsum est opus? *H.* Unde sagittas?
D. Aut insanit homo aut versus facit. *H.* Ocius hinc te
Ni rapis, accedes opera agro nona Sabino.

VIII.

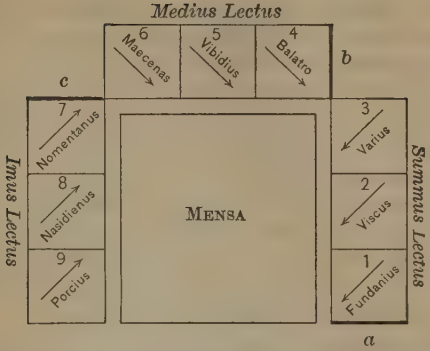
A COMICAL DINNER PARTY.

1. Outline: Fundanius tells Horace about the dinner party of an ostentatious millionnaire, who prided himself on his novelties in the gastronomic art.

1. Horace begs for an account of the affair, 1–5.
2. His friend describes the meal, which was elaborate and costly, but spoiled by the tiresome explanations of the host and his friend Nomentanus:
   a) The appetizers (*gustatio*), 6–9;
   b) The wines. The host's ostentatious display, 10–17;
   c) The arrangement of the guests at table (see **2** below), 18–41;
   d) The *mensa prima*. Nomentanus points out the costly features, 42–53;
   e) An untimely accident, which reveals the host's lack of neatness and care. He loses his presence of mind, but Nomentanus comes to the rescue, 54–78;
   f) Balatro and Vibidius divert the attention of the guests, and the dinner proceeds with many luxuries, the enjoyment of which is spoiled by the host's wearisome talk, 79–95.

2. The Arrangement of the Guests: In accordance with the usual arrangement, couches were placed on three sides of the table, and the fourth was left open to allow access to the servants. The couches had arms only on one end, at *a*, *b*, and *c*; in the other places the guests rested their elbows on cushions. The places on each couch next to the arms were called *summus locus* (1, 4, 7), the next *medius locus* (2, 5, 8), and the next *imus locus* (3, 6, 9).

Maecenas, the guest of honor, occupied the *imus locus* on the *medius lectus*, and the other two places on that couch were assigned to his *umbrae*, Balatro and Vibidius, who distinguished themselves by their bibulous feats. Fundanius, Viscus, and Varius, friends of Maecenas and men of letters, occupied the *summus lectus* in the order named.



The usual place for the host would have been the *summus locus* on the *imus lectus*, next to Maecenas; but he had placed Nomentanus there to entertain (?) his distinguished guest, and himself occupied the *medius locus*. Beside him was the appropriately named buffoon, Porcius.

3. Time: The exact date cannot be determined.

Hor. Ut Nasidieni iuvit te cena beati?
Nam mihi quaerenti convivam dictus here illic
De medio potare die. *Fund.* Sic, ut mihi numquam
In vita fuerit melius. *H.* Da, si grave non est,
Quae prima iratum ventrem placaverit esca.
F. In primis Lucanus aper leni fuit Austro
Captus, ut aiebat cenae pater; acria circum
Rapula, lactucae, radices, qualia lassum
Pervellunt stomachum, siser, allec, faecula Coa.
His ubi sublatis puer alte cinctus acernam
Gausape purpureo mensam pertersit, et alter
Sublegit quodcumque iaceret inutile quodque
Posset cenantis offendere; ut Attica virgo
Cum sacris Cereris procedit fuscus Hydaspes,
Caecuba vina ferens, Alcon Chium maris expers.

Hic erus: 'Albanum, Maecenas, sive Falernum
Te magis adpositis delectat, habemus utrumque.
H. Divitias miseras! Sed quis cenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.
F. Summus ego et prope me Viscus Thurinus et infra,
Si meminī, Varius, cum Servilio Balatrone
Vibidius, quos Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas semel absorbere placentas.
Nomentanus ad hoc, qui, si quid forte lateret,
Indice monstraret digito: nam cetera turba,
Nos, inquam, cenamus avis, conchylia, piscis,
Longe dissimilem noto celantia sucum,
Ut vel continuo patuit, cum passeris atque
Ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit melimela rubere minorem
Ad lunam delecta. Quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni:
'Nos nisi damnose bibimus, moriemur inulti,'
Et calices poscit maiores. Vertere pallor
Tum parochi faciem, nil sic metuentis ut acris
Potores, vel quod maledicunt liberius vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus; imi
Convivae lecti nihilum nocuere lagoenis.
Adfertur squillas inter murena natantis
In patina porrecta. Sub hoc erus, 'Haec gravida' inquit
'Capta est, deterior post partum carne futura.'
His mixtum ius est; oleo, quod prima Venafri
Pressit cella; garo de sucis piscis Hiberi;
Vino quinquenni, verum citra mare nato,
Dum coquitur — cocto Chium sic convenit, ut non
Hoc magis ullum aliud — pipere albo, non sine aceto,

Quod Methymnaeam vitio mutaverit uvam.
Erucas viridis, inulas ego primus amaras
Monstravi incoquere; inlutos Curtillus echinos,
Ut melius muria, quod testa marina remittat.'
Interea suspensa gravis aulaea ruinas
In patinam fecere, trahentia pulveris atri
Quantum non Aquilo Campanis excitat agris.
Nos maius veriti, postquam nihil esse pericli
Sensimus, erigimur. Rufus posito capite, ut si
Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum
Tolleret: 'Heu, Fortuna, quis est crudelior in nos
Te deus? Ut semper gaudes inludere rebus
Humanis!' Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso,
'Haec est condicio vivendi,' aiebat, 'eoque
Responsura tuo numquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
Sollicitudine districtum, ne panis adustus,
Ne male conditum ius adponatur, ut omnes
Praecincti recte pueri comptique ministrent?
Adde hos praeterea casus, aulaea ruant si,
Ut modo; si patinam pede lapsus frangat agaso.
Sed convivatoris, uti ducis, ingenium res
Adversae nudare solent, celare secundae.'
Nasidienus ad haec: 'Tibi di, quaecumque preceris,
Commoda dent! ita vir bonus es convivaque comis';
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros.
H. Nullos his mallem ludos spectasse; sed illa
Redde, age, quae deinceps risisti. *F.* Vibidius dum
Quaerit de pueris num sit quoque fracta lagoena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum Balatrone secundo.

Nasidiene, redis mutatae frontis, ut arte
Emendaturus fortunam; deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis sparsi sale multo, non sine farre,
Pinguibus et ficis pastum iecur anseris albae,
Et leporum avolsos, ut multo suavius, armos,
Quam si cum lumbis quis edit. Tum pectore adusto
Vidimus et merulas poni et sine clunc palumbes;
Suaves res, si non causas narraret earum et
Naturas dominus, quem nos sic fugimus ulti,
Ut nihil omnino gustaremus, velut illis
Canidia adflasset peior serpentibus Afris.

EPISTULARUM

LIBER PRIMUS.

I.

ON THE IMPORTANCE OF PHILOSOPHY.

1. Occasion of the Poem : Maecenas had probably urged upon Horace the publication of a second collection of lyrics (line 5), although he may have called for an epic in praise of Augustus (*cf. Serm.* ii. 1. 10 ff.). In dedicating the first book of Epistles to his patron, Horace states his plans for the future.

2. Outline :

1. Horace proposes to give up lyric poetry, in which line he thinks he has served his time, and to devote his spare moments to philosophy, 1–12.
2. He will not follow any particular school. He regrets that he cannot give more time to the subject, 13–26.
3. However, a slight knowledge is better than none, and serves to alleviate many evils, even if it cannot cure them, 27–40.
4. The philosophers, and not the general public, are the safe guides for the conduct of life :
   - *a*) For it is better to learn not to desire wealth and honors than to toil to gain them, 41–51 ;
   - *b*) But the masses care for nothing but money and the position which it secures, 52–69 ;
   - *c*) Then, too, each man has a different idea of happiness, 70–80 ;
   - *d*) And even the same individual changes his opinion from hour to hour, 80–93 ;
   - *e*) So universal is this mad inconsistency that it attracts less attention than carelessness in dress or in personal neatness, 94–105.

5. Horace closes with a parting thrust at the exaggerated claims of the Stoics, 106–108.

3. Time: 20 B.C.

Prima dicte mihi, summa dicende Camena,
Spectatum satis et donatum iam rude quaeris,
Maecenas, iterum antiquo me includere ludo.
Non eadem est aetas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
Ne populum extrema totiens exoret harena.
Est mihi purgatam crebro qui personet aurem:
'Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus et ilia ducat.'
Nunc itaque et versus et cetera ludicra pono;
Quid verum atque decens curo et rogo, et omnis in hoc sum;
Condo et compono quae mox depromere possim.
Ac ne forte roges quo me duce, quo Lare tuter,
Nullius addictus iurare in verba magistri,
Quo me cumque rapit tempestas, deferor hospes.
Nunc agilis fio et mersor civilibus undis,
Virtutis verae custos rigidusque satelles;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus, subiungere conor.
Ut nox longa quibus mentitur amica, diesque
Longa videtur opus debentibus, ut piger annus
Pupillis, quos dura premit custodia matrum;
Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi naviter id quod
Aeque pauperibus prodest, locupletibus aeque,
Aeque neglectum pueris senibusque nocebit.
Restat ut his ego me ipse regam solerque elementis.
Non possis oculo quantum contendere Lynceus;
Non tamen idcirco contemnas lippus inungui:
Nec, quia desperes invicti membra Glyconis,
Nodosa corpus nolis prohibere cheragra.

Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus;
Sunt verba et voces quibus hunc lenire dolorem
Possis et magnam morbi deponere partem.
Laudis amore tumes; sunt certa piacula quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator,
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturae patientem commodet aurem.
Virtus est vitium fugere et sapientia prima
Stultitia caruisse. Vides, quae maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animi capitisque labore;
Impiger extremos curris mercator ad Indos,
Per mare pauperiem fugiens, per saxa, per ignis;
Ne cures ea, quae stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax
Magna coronari contemnat Olympia, cui spes,
Cui sit condicio dulcis sine pulvere palmae?
Vilius argentum est auro, virtutibus aurum.
'O cives, cives, quaerenda pecunia primum est;
Virtus post nummos;' haec Ianus summus ab imo
Prodocet, haec recinunt iuvenes dictata senesque,
Laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores, est lingua fidesque,
Sed quadringentis sex septem milia desunt;
Plebs eris. At pueri ludentes 'Rex eris,' aiunt,
'Si recte facies.' Hic murus aeneus esto:
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex an puerorum est
Nenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?
Isne tibi melius suadet, qui rem facias, rem,

Si possis, recte, si non, quocumque modo rem,
Ut propius spectes lacrimosa poemata Pupi;
An qui Fortunae te responsare superbae
Liberum et erectum praesens hortatur et aptat?
Quod si me populus Romanus forte roget cur
Non ut porticibus sic iudiciis fruar isdem,
Nec sequar aut fugiam quae diligit ipse vel odit,
Olim quod volpes aegroto cauta leoni
Respondit, referam: 'Quia me vestigia terrent,
Omnia te adversum spectantia, nulla retrorsum.'
Belua multorum es capitum. Nam quid sequar aut quem?
Pars hominum gestit conducere publica; sunt qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes, quos in vivaria mittant;
Multis occulto crescit res faenore.
Verum
Esto aliis alios rebus studiisque teneri;
Idem eadem possunt horam durare probantes?
'Nullus in orbe sinus Bais praelucet amoenis'
Si dixit dives: lacus et mare sentit amorem
Festinantis eri; cui si vitiosa libido
Fecerit auspicium, 'Cras ferramenta Teanum
Tolletis, fabri.' Lectus genialis in aula est;
Nil ait esse prius, melius nil caelibe vita:
Si non est, iurat bene solis esse maritis.
Quo teneam voltus mutantem Protea nodo?
Quid pauper? Ride: mutat cenacula, lectos,
Balnea, tonsores, conducto navigio aeque
Nauseat ac locuples, quem ducit priva triremis.
Si curatus inaequali tonsore capillos
Occurri, rides, si forte subucula pexae
Trita subest tunicae, vel si toga dissidet impar,
Rides; quid, mea cum pugnat sententia secum,
Quod petiit spernit, repetit quod nuper omisit.

Aestuat et vitae disconvenit ordine toto,
Diruit, aedificat, mutat quadrata rotundis?
Insanire putas sollemnia me neque rides,
Nec medici credis nec curatoris egere
A praetore dati, rerum tutela mearum
Cum sis et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici.
Ad summam: sapiens uno minor est Iove, dives,
Liber, honoratus, pulcher, rex denique regum,
Praecipue sanus, nisi cum pituita molesta est.

II.

HOMER THE TEACHER OF TRUE PHILOSOPHY.

Addressed to Lollius Maximus.

1. Outline:

1. Horace has been re-reading Homer and believes him a better guide for the conduct of life than many a philosopher, 1–5:
   a) The *Iliad* serves as a warning, by showing the folly of the conduct of Paris and the chiefs of the Greeks, 6–16;
   b) The *Odyssey* sets before us a model, by showing what courage and self-control can accomplish, 17–26;
   c) The majority of men are like the Suitors and the Phaeacians, sunk in sloth and caring only for pleasure, 27–31.
2. The lessons that we should learn are these:
   a) It is better to exert oneself to live aright than in trying to remedy the evil results of negligence and sloth, 32–43;
   b) Not wealth, but a contented mind, brings true happiness, 44–54;
   c) One who cannot govern himself becomes a slave to his passions, 55–63.
3. One can learn wisdom only when young. Now is the time for Lollius to begin, 64–71.

2. Time: About 22 B.C.

Troiani belli scriptorem, Maxime Lolli,
Dum tu declamas Romae, Praeneste relegi,
Qui quid sit pulchrum, quid turpe, quid utile, quid non,

Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te distinet, audi.
  Fabula, qua Paridis propter narratur amorem
Graecia barbariae lento conlisa duello,
Stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam:
Quid Paris? ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor componere litis
Inter Peliden festinat et inter Atriden.
Hunc amor, ira quidem communiter urit utrumque.
Quicquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere atque libidine et ira
Iliacos intra muros peccatur et extra.
  Rursus, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixen,
Qui domitor Troiae multorum providus urbes
Et mores hominum inspexit, latumque per aequor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors,
Vixisset canis immundus vel amica luto sus.
  Nos numerus sumus et fruges consumere nati,
Sponsi Penelopae nebulones Alcinoique
In cute curanda plus aequo operata iuventus,
Cui pulchrum fuit in medios dormire dies et
Ad strepitum citharae cessatum ducere curam.
  Ut iugulent hominem, surgunt de nocte latrones;
Ut te ipsum serves, non expergisceris? Atqui
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur

Quae laedunt oculum festinas demere; si quid
Est animum, differs curandi tempus in annum?
Dimidium facti qui coepit habet; sapere aude;
Incipe. Qui recte vivendi prorogat horam,
Rusticus exspectat dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.
Quaeritur argentum puerisque beata creandis
Uxor, et incultae pacantur vomere silvae;
Quod satis est cui contingit, nihil amplius optet.
Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febris,
Non animo curas; valeat possessor oportet,
Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, iuvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagram,
Auriculas citharae collecta sorde dolentis.
Sincerum est nisi vas, quodcumque infundis acescit.
Sperne voluptates; nocet empta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis;
Invidia Siculi non invenere tyranni
Maius tormentum. Qui non moderabitur irae,
Infectum volet esse, dolor quod suaserit et mens,
Dum poenas odio per vim festinat inulto.
Ira furor brevis est; animum rege; qui nisi paret,
Imperat: hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
Ire viam qua monstrat eques; venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens servabit odorem
Testa diu. Quodsi cessas aut strenuus anteis,
Nec tardum opperior nec praecedentibus insto.

III.

A LITERARY STAFF.

1. Occasion of the Epistle: When Augustus made his journey to the East in 21 B.C., he went by way of Samos. At the same time he sent an army by the land route through Macedonia and Thrace, under the command of Tiberius, who was at that time twenty-one years old. Tiberius, who was himself an admirer of the Hellenistic Greek poetry, had surrounded himself with a staff of young literary men. The letter is addressed to one of their number, Julius Florus, while the army was on the march.

2. Outline:

1. Horace asks where the army is at present, 1–5;
2. He inquires what literary work the staff is engaged in, and asks after several personal friends, 6–20;
3. He wishes to know what work Florus is doing and whether he has become reconciled with Munatius. He prays for their safe return, 20–36.

3. Time: The autumn of 21 B.C.

Iuli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos Hebrusque nivali compede vinctus,
An freta vicinas inter currentia turris,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?
Quid Titius Romana brevi venturus in ora?
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos.
Ut valet? Ut meminit nostri? Fidibusne Latinis
Thebanos aptare modos studet auspice Musa,
An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? Monitus multumque monendus,
Privatas ut quaerat opes et tangere vitet

Scripta Palatinus quaecumque recepit Apollo,
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus.
Ipse quid audes? 20
Quae circumvolitas agilis thyma? Non tibi parvum
Ingenium, non incultum est et turpiter hirtum:
Seu linguam causis acuis seu civica iura
Respondere paras seu condis amabile carmen,
Prima feres hederae victricis praemia. Quod si 25
Frigida curarum fomenta relinquere posses,
Quo te caelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, sit tibi curae, 30
Quantae conveniat, Munatius; an male sarta
Gratia nequiquam coit et rescinditur, ac vos
Seu calidus sanguis seu rerum inscitia vexat
Indomita cervice feros? Ubicumque locorum
Vivitis, indigni fraternum rumpere foedus, 35
Pascitur in vestrum reditum votiva iuvenca.

IV.

AN EXHORTATION TO CONTENTMENT.

Addressed to Albius Tibullus.

1. Outline:

1. Horace inquires how Tibullus is spending his time in the country, 1–5;
2. He reminds his friend, who he had heard is suffering from melancholy, of the blessings which the gods have showered upon him, 6–11;
3. And urges him to enjoy each passing hour. He suggests that a visit to the Sabine Farm may divert him, 12–16.

2. Time: The exact date cannot be determined. Not after 20 B.C.

Albi, nostrorum sermonum candide iudex,
Quid nunc te dicam facere in regione Pedana?
Scribere quod Cassi Parmensis opuscula vincat,
An tacitum silvas inter reptare salubris,
Curantem quicquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore. Di tibi formam,
Di tibi divitias dederunt artemque fruendi.
Quid voveat dulci nutricula maius alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde,
Et mundus victus non deficiente crumena?
Inter spem curamque, timores inter et iras
Omnem crede diem tibi diluxisse supremum;
Grata superveniet, quae non sperabitur hora.
Me pinguem et nitidum bene curata cute vises,
Cum ridere voles Epicuri de grege porcum.

V.

AN INVITATION.

Addressed to Manlius Torquatus.

1. Outline:

1. Horace invites Torquatus to spend the emperor's birthday with him in Rome, and to celebrate the event by a simple dinner, 1–11;
2. One should enjoy life and drive away care. The beneficent effects of wine, 12–20;
3. He promises neat and suitable accessories, and opportunities for confidential talk. He asks Torquatus to help select the guests, 21–31.

2. Time: Sept. 23, B.C. 21 or 20.

Si potes Archiacis conviva recumbere lectis
Nec modica cenare times holus omne patella,
Supremo te sole domi, Torquate, manebo.

Vina bibes iterum Tauro diffusa palustris
Inter Minturnas Sinuessanumque Petrinum.
Si melius quid habes, arcesse vel imperium fer.
Iamdudum splendet focus et tibi munda supellex.
Mitte levis spes et certamina divitiarum
Et Moschi causam: cras nato Caesare festus
Dat veniam somnumque dies; impune licebit
Aestivam sermone benigno tendere noctem.
Quo mihi fortunam, si non conceditur uti?
Parcus ob heredis curam nimiumque severus
Adsidet insano: potare et spargere flores
Incipiam patiarque vel inconsultus haberi.
Quid non ebrietas dissignat? Operta recludit,
Spes iubet esse ratas, ad proelia trudit inertem,
Sollicitis animis onus eximit, addocet artis.
Fecundi calices quem non fecere disertum,
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor et non
Invitus, ne turpe toral, ne sordida mappa
Conruget naris, ne non et cantharus et lanx
Ostendat tibi te, ne fidos inter amicos
Sit qui dicta foras eliminet, ut coeat par
Iungaturque pari. Butram tibi Septiciumque
Et nisi cena prior potiorque puella Sabinum
Detinet adsumam. Locus est et pluribus umbris,
Sed nimis arta premunt olidae convivia caprae.
Tu quotus esse velis rescribe et rebus omissis
Atria servantem postico falle clientem.

VI.

ON PHILOSOPHIC INDIFFERENCE.

ADDRESSED TO NUMICIUS.

1. Outline:

1. The only way to be happy is to cultivate a spirit of indifference to the possession or the loss of material blessings. Even the pursuit of virtue may be carried to excess, 1–16;
2. It is folly to strive for wealth and position, which cannot affect one's ultimate destiny, 17–27;
3. One must either cultivate indifference or spend one's life in a constant struggle:
   a) By sacrificing everything to the pursuit of virtue, with a selfish purpose, 28–31;
   b) Or to acquiring wealth, in the belief that it confers all the blessings of life, 31–48;
   c) Or to winning the favor of the people and political preferment, 49–55;
   d) To luxurious living, 56–64;
   e) Or to love and pleasure, 65–66;
4. Since it is well known that such pursuits cannot confer happiness, Numicius should follow Horace's precept, unless he can suggest a better one, 67–68.

2. Time: The exact date cannot be determined; between 25 (line 26) and 20 B.C.

Nil admirari prope res est una, Numici,
Solaque quae possit facere et servare beatum.
Hunc solem et stellas et decedentia certis
Tempora momentis sunt qui formidine nulla
Imbuti spectent: quid censes munera terrae,
Quid maris extremos Arabas ditantis et Indos,
Ludicra quid plausus et amici dona Quiritis,
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem
Quo cupiens pacto; pavor est utrobique molestus,
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,

Si, quicquid vidit melius peiusve sua spe,
Defixis oculis animoque et corpore torpet?
Insani sapiens nomen ferat, aequus iniqui,
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artis
Suspice, cum gemmis Tyrios mirare colores;
Gaude quod spectant oculi te mille loquentem;
Navus mane forum et vespertinus pete tectum,
Ne plus frumenti dotalibus emetat agris
Mutus et — indignum, quod sit peioribus ortus —
Hic tibi sit potius quam tu mirabilis illi.
Quicquid sub terra est, in apricum proferet aetas;
Defodiet condetque nitentia. Cum bene notum
Porticus Agrippae et via te conspexerit Appi,
Ire tamen restat Numa quo devenit et Ancus.
Si latus aut renes morbo temptantur acuto,
Quaere fugam morbi. Vis recte vivere; — quis non? —
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis.
Virtutem verba putas et
Lucum ligna; cave ne portus occupet alter,
Ne Cibyratica, ne Bithyna negotia perdas;
Mille talenta rotundentur, totidem altera, porro et
Tertia succedant, et quae pars quadret acervum.
Scilicet uxorem cum dote fidemque et amicos
Et genus et formam regina Pecunia donat,
Ac bene nummatum decorat Suadela Venusque.
Mancupiis locuples eget aeris Cappadocum rex;
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scaenae praebere rogatus,
'Qui possum tot?' ait; 'tamen et quaeram, et quot habebo
Mittam.' Post paulo scribit, sibi milia quinque
Esse domi chlamydum; partem vel tolleret omnis.
Exilis domus est, ubi non et multa supersunt

Et dominum fallunt et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
  Si fortunatum species et gratia praestat,
Mercemur servum, qui dictet nomina, laevum
Qui fodicet latus et cogat trans pondera dextram
Porrigere: 'Hic multum in Fabia valet, ille Velina;
Cui libet hic fascis dabit, eripietque curule
Cui volet importunus ebur.' 'Frater' 'pater' adde;
Ut cuique est aetas, ita quemque facetus adopta.
  Si bene qui cenat bene vivit, lucet, eamus
Quo ducit gula; piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos,
Differtum transire forum populumque iubebat,
Unus ut e multis populo spectante referret
Emptum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Caerite cera
Digni, remigium vitiosum Ithacensis Ulixi,
Cui potior patria fuit interdicta voluptas.
  Si, Mimnermus uti censet, sine amore iocisque
Nil est iucundum, vivas in amore iocisque.
  Vive, vale. Si quid novisti rectius istis,
Candidus imperti; si nil, his utere mecum.

VII.

AN INDEPENDENT SPIRIT.

ADDRESSED TO MAECENAS.

1. Occasion of the Epistle: Horace had left Rome in the month of August and gone to his Sabine Farm on account of his health. Maecenas had evidently taken him to task for remaining longer than he had promised, and had perhaps hinted at Horace's obligations to him. The frank independence of the poet's reply is creditable alike to himself and to his patron.

2. Outline:

1. Horace explains his reasons for prolonging his absence from Rome. He announces his intention of spending the winter by the sea, and of remaining away from the city until springtime, 1–13;
2. He is duly grateful for his patron's favors and for the spirit in which they are conferred; but he must consider his health and his time of life, 14–28;
3. He would rather give up all that he has received than sacrifice his personal independence, 29–39;
4. One should lead the life for which nature has designed him. Horace finds Tibur and Tarentum more congenial than the capital, 40–45;
5. He illustrates his meaning by the story of Volteius Mena:
   a) The humble but contented auctioneer attracts the attention of Philippus, 46–59;
   b) The latter invites him to dinner, and then takes him to his estate in the country, 60–76;
   c) Volteius becomes enamored of the country, and his patron helps him to buy a farm, 77–82;
   d) But the denizen of the city does not make a success of his new life, and begs Philippus to restore him to his former condition, 82–98.

3. Time: The summer of 21 B.C.

Quinque dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui
Si me vivere vis sanum recteque valentem,
Quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam, dum ficus prima calorque
Dissignatorem decorat lictoribus atris,
Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis
Adducit febris et testamenta resignat.
Quod si bruma nivēs Albanis inlinet agris,
Ad mare descendet vates tuus et sibi parcet
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.

Non quo more piris vesci Calaber iubet hospes
Tu me fecisti locupletem. 'Vescere, sodes.'
'Iam satis est.' 'At tu quantum vis tolle.' 'Benigne.'
'Non invisa feres pueris munuscula parvis.'
'Tam teneor dono, quam si dimittar onustus.'
'Ut libet; haec porcis hodie comedenda relinques.'
Prodigus et stultus donat quae spernit et odit;
Haec seges ingratos tulit et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorat quid distent aera lupinis.
Dignum praestabo me etiam pro laude merentis.
Quod si me noles usquam discedere, reddes
Forte latus, nigros angusta fronte capillos,
Reddes dulce loqui, reddes ridere decorum et
Inter vina fugam Cinarae maerere protervae.
Forte per angustam tenuis volpecula rimam
Repserat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra.
Cui mustela procul 'Si vis,' ait, 'effugere istinc,
Macra cavum repetes artum, quem macra subisti.'
Hac ego si compellor imagine, cuncta resigno;
Nec somnum plebis laudo satur altilium nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti, rexque paterque
Audisti coram, nec verbo parcius absens;
Inspice si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixi:
'Non est aptus equis Ithace locus, ut neque planis
Porrectus spatiis nec multae prodigus herbae;
Atride, magis apta tibi tua dona relinquam.'
Parvum parva decent; mihi iam non regia Roma,
Sed vacuum Tibur placet aut imbelle Tarentum.
Strenuus et fortis causisque Philippus agendis
Clarus, ab officiis octavam circiter horam

Dum redit atque Foro nimium distare Carinas
Iam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tonsoris in umbra
Cultello proprios purgantem leniter unguis.
'Demetri,' — puer hic non laeve iussa Philippi
Accipiebat — 'abi, quaere et refer, unde domo, quis,
Cuius fortunae, quo sit patre quove patrono.'
It, redit et narrat, Volteium nomine Menam,
Praeconem, tenui censu, sine crimine, notum
Et properare loco et cessare et quaerere et uti,
Gaudentem parvisque sodalibus et lare certo
Et ludis et post decisa negotia Campo.
'Scitari libet ex ipso quodcumque refers; dic,
Ad cenam veniat.' Non sane credere Mena,
Mirari secum tacitus. Quid multa? 'Benigne'
Respondet. 'Neget ille mihi?' 'Negat improbus et te
Neglegit aut horret.' Volteium mane Philippus
Vilia vendentem tunicato scruta popello
Occupat et salvere iubet prior; ille Philippo
Excusare laborem et mercennaria vincla,
Quod non mane domum venisset, denique quod non
Providisset eum. 'Sic ignovisse putato
Me tibi, si cenas hodie mecum.' 'Ut libet.' 'Ergo
Post nonam venies; nunc i, rem strenuus auge.'
Ut ventum ad cenam est, dicenda tacenda locutus
Tandem dormitum dimittitur. Hic ubi saepe
Occultum visus decurrere piscis ad hamum,
Mane cliens et iam certus conviva, iubetur
Rura suburbana indictis comes ire Latinis.
Impositus mannis arvum caelumque Sabinum
Non cessat laudare. Videt ridetque Philippus,
Et sibi dum requiem, dum risus undique quaerit,
Dum septem donat sestertia, mutua septem
Promittit, persuadet uti mercetur agellum.

Mercatur.

Ne te longis ambagibus ultra
Quam satis est morer, ex nitido fit rusticus atque
Sulcos et vineta crepat mera, praeparat ulmos,
Immoritur studiis et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,
Spem mentita seges, bos est enectus arando;
Offensus damnis media de nocte caballum
Arripit iratusque Philippi tendit ad aedis.
Quem simul aspexit scabrum intonsumque Philippus,
'Durus,' ait, 'Voltei, nimis attentusque videris
Esse mihi.' 'Pol, me miserum, patrone, vocares,
Si velles' inquit 'verum mihi ponere nomen.
Quod te per Genium dextramque deosque Penatis
Obsecro et obtestor, vitae me redde priori!'
Qui semel aspexit quantum dimissa petitis
Praestent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

VIII.

A WORD OF WARNING.

1. Occasion of the Epistle: Albinovanus Celsus was a member of the staff of Tiberius referred to in i. 3. He had so far won the approval of his commander as to be made his private secretary. Horace warns his young friend not to be too much elated by his good fortune. The thought is the same as in *Odes*, ii. 3. 2–4.

2. Outline:

1. Horace addresses his muse, and bids her report him as out of health, out of temper, and dissatisfied with himself, 1–12;
2. And to warn Celsus against undue elation, 13–17.

3. Time: The autumn of 21 B.C.

Celso gaudere et bene rem gerere Albinovano
Musa rogata refer, comiti scribaeque Neronis.

Si quaeret quid agam, dic multa et pulchra minantem
Vivere nec recte nec suaviter; haud quia grando
Contuderit vitis oleamque momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno;
Quae nocuere sequar, fugiam quae profore credam;
Romae Tibur amem ventosus, Tibure Romam.
Post haec, ut valeat, quo pacto rem gerat et se,
Ut placeat iuveni percontare, utque cohorti.
Si dicet 'Recte,' primum gaudere, subinde
Praeceptum auriculis hoc instillare memento:
'Ut tu fortunam, sic nos te, Celse, feremus.'

IX.

A LETTER OF RECOMMENDATION.

ADDRESSED TO TIBERIUS.

1. Occasion of the Epistle: Septimius, to whom *Odes*, ii. 6 is addressed, had asked Horace to recommend him for a position on the staff of Tiberius. The fact that the letter was published indicates that the recommendation was successful.

2. Outline:

1. Horace tells Tiberius how reluctantly he granted his friend's request, 1–9;
2. He recommends Septimius in a few words, 10–13.

3. Time: B.C. 21.

Septimius, Claudi, nimirum intellegit unus,
Quanti me facias; nam cum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis,

Munere cum fungi propioris censet amici,
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem;
Sed timui mea ne finxisse minora putarer,
Dissimulator opis propriae, mihi commodus uni.
Sic ego, maioris fugiens opprobria culpae,
Frontis ad urbanae descendi praemia. Quod si
Depositum laudas ob amici iussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

X.

THE ADVANTAGES OF COUNTRY LIFE.

1. Occasion of the Epistle: Not only had Maecenas missed Horace during his sojourn in the country, but his friend Aristius Fuscus (see *Serm.* i. 9. 59 ff.) had evidently urged him to return to Rome, pointing out the attractions of city life.

2. Outline:

1. Horace agrees with his friend on every subject except that of the relative attractions of the city and of the country, 1–11;
2. He prefers the country:
   a) Because there one can live a natural life, 12–25;
   b) While the city creates artificial tastes, which make men slaves to money-making, 26–41;
3. But every one should be at liberty to follow his own inclinations. Horace is perfectly contented except for the absence of his friend Fuscus, 42–50.

3. Time: Apparently the same year as i. 7; *i.e.* 21 B.C.

Urbis amatorem Fuscum salvere iubemus
Ruris amatores; hac in re scilicet una
Multum dissimiles, at cetera paene gemelli
Fraternis animis—quidquid negat alter, et alter—
Adnuimus pariter, vetuli notique columbi.
Tu nidum servas, ego laudo ruris amoeni
Rivos et musco circumlita saxa nemusque.

Quid quaeris? Vivo et regno, simul ista reliqui
Quae vos ad caelum effertis rumore secundo,
Utque sacerdotis fugitivus liba recuso;
Pane egeo iam mellitis potiore placentis.
Vivere naturae si convenienter oportet,
Ponendaeque domo quaerenda est area primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes, ubi gratior aura
Leniat et rabiem Canis et momenta Leonis,
Cum semel accepit Solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,
Quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas,
Laudaturque domus longos quae prospicit agros.
Naturam expelles furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
Non qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum
Certius accipiet damnum propiusve medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
Mutatae quatient. Si quid mirabere, pones
Invitus. Fuge magna; licet sub paupere tecto
Reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis frenumque recepit.
Sed postquam victor violens discessit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic qui pauperiem veritus potiore metallis
Libertate caret, dominum vehet improbus atque
Serviet aeternum, quia parvo nesciet uti.

Cui non conveniet sua res, ut calceus olim,
Si pede maior erit, subvertet, si minor, uret.
Laetus sorte tua vives sapienter, Aristi,
Nec me dimittes incastigatum, ubi plura
Cogere quam satis est ac non cessare videbor.
Imperat aut servit collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.
Haec tibi dictabam post fanum putre Vacunae,
Excepto quod non simul esses, cetera laetus.

XI.

ON CONTENTMENT.

ADDRESSED TO BULLATIUS.

1. Outline:

1. Horace asks for his friend's impression of the places he has visited, 1–10;
2. He reminds him that happiness does not depend on one's place of abode, but on oneself, 11–21;
3. The wise course is to enjoy each hour as it passes. Contentment with one's lot will bring happiness amid the most unattractive surroundings, 22–30.

With the sentiment of the Epistle, *cf. Odes*, ii. 16. 17–20.

2. Time: The exact date cannot be determined. Not after 20 B.C.

Quid tibi visa Chios, Bullati, notaque Lesbos,
Quid concinna Samos, quid Croesi regia Sardis,
Smyrna quid et Colophon? maiora minorave fama?
Cunctane prae Campo et Tiberino flumine sordent,
An venit in votum Attalicis ex urbibus una,
An Lebedum laudas odio maris atque viarum?
'Scis, Lebedus quid sit: Gabiis desertior atque
Fidenis vicus; tamen illic vivere vellem,
Oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furentem.'
Sed neque, qui Capua Romam petit, imbre lutoque

Aspersus volet in caupona vivere; nec qui
Frigus collegit, furnos et balnea laudat
Ut fortunatam plene praestantia vitam;
Nec, si te validus iactaverit Auster in alto,
Idcirco navem trans Aegaeum mare vendas.
Incolumi Rhodos et Mytilene pulchra facit, quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet ac voltum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu quamcumque deus tibi fortunaverit horam
Grata sume manu neu dulcia differ in annum,
Ut quocumque loco fueris, vixisse libenter
Te dicas; nam si ratio et prudentia curas,
Non locus effusi late maris arbiter aufert,
Caelum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia; navibus atque
Quadrigis petimus bene vivere. Quod petis hic est,
Est Ulubris, animus si te non deficit aequus.

XII.

CONSOLATION.

1. Occasion of the Epistle: Iccius is represented in *Odes*, i. 29, as on the point of abandoning the study of philosophy, in order to go to Arabia in search of wealth. He is now *procurator* of Agrippa's estates in Sicily. He seems to have complained to Horace of his failure in attempting to make a fortune, and perhaps also of the small amount of time which he could devote to his studies. The tone of the reply is one of good-natured raillery.

2. Outline:

1. Iccius has no cause to complain. Wealth could add nothing to his bodily health, and such a true philosopher would of course live simply under any circumstances, 1–11;
2. He deserves great credit for keeping up his interest in his studies in spite of his business cares, 12–20;

3. He will do well to cultivate the acquaintance of Grosphus (*cf. Odes*, ii. 16), 21–24;
4. Horace gives his friend the latest news from Rome, 25–29.

3. Time: 20 B.C.

Fructibus Agrippae Siculis, quos colligis, Icci,
Si recte frueris, non est ut copia maior
Ab Iove donari possit tibi. Tolle querellas;
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil
Divitiae poterunt regales addere maius.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protinus, ut te
Confestim liquidus Fortunae rivus inauret,
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos
Cultaque, dum peregre est animus sine corpore velox;
Cum tu inter scabiem tantam et contagia lucri
Nil parvum sapias et adhuc sublimia cures:
Quae mare compescant causae, quid temperet annum,
Stellae sponte sua iussaene vagentur et errent,
Quid premat obscurum Lunae, quid proferat orbem,
Quid velit et possit rerum concordia discors,
Empedocles an Stertinium deliret acumen?
Verum seu piscis seu porrum et caepe trucidas,
Utere Pompeio Grospho et si quid petet, ultro
Defer; nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
Ne tamen ignores, quo sit Romana loco res,
Cantaber Agrippae, Claudi virtute Neronis
Armenius cecidit; ius imperiumque Phraates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defundit Copia cornu.

XIII.

INSTRUCTIONS TO A MESSENGER.

1. Occasion of the Epistle: Horace sends a copy of his *Odes* (Books I. to III.) to Augustus by a friend of his in court circles, one Vinius Asina. Instead of addressing himself directly to Augustus, the poet writes a playful note of instruction to the messenger, whom he likens, on account of his cognomen, to a beast of burden. Its purpose is to amuse the emperor, and at the same time to express Horace's unwillingness to force his works on him at an unfavorable time.

2. Outline:

1. Vinius is to perform his mission with tact and discretion or not at all, 1–9;
2. He is to use all haste, and to carry and deliver the book gracefully, 10–15;
3. He is not to boast of the value of his burden, though he must guard it with all care, 16–19.

3. Time: 23 or 22 B.C.

Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si laetus erit, si denique poscet;
Ne studio nostri pecces odiumque libellis
Sedulus importes opera vehemente minister.
Si te forte meae gravis uret sarcina chartae,
Abicito potius, quam quo perferre iuberis
Clitellas ferus impingas, Asinaeque paternum
Cognomen vertas in risum et fabula fias.
Viribus uteris per clivos, flumina, lamas.
Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum ut rusticus agnum,
Ut vinosa glomus furtivae Pyrrhia lanae,
Ut cum pilleolo soleas conviva tribulis.
Ne volgo narres te sudavisse ferendo

Carmina quae possint oculos aurisque morari
Caesaris. Oratus multa prece, nitere porro.
Vade! vale; cave ne titubes mandataque frangas.

XIV.

MASTER AND SLAVE.

1. Occasion of the Epistle: Horace has been obliged to remain in town longer than usual on account of the illness of his friend L. Aelius Lamia. The letter is addressed to his steward, who had been discontented when in Rome, but is now longing for the city.

2. Outline:

1. Horace asks which is the more successful, the steward in uprooting weeds from the soil, or his master in clearing his mind of the weeds of discontent, 1–5;
2. Although a pious duty detains Horace, his mind will turn towards the country. In this respect he is no wiser than his slave, 6–13;
3. But the steward longed for the country when he was in Rome: Horace is at least consistent. Moreover, the slave is attracted by the low pleasures of the city and by the desire to escape the hard work on the farm, 14–30;
4. The master has learned to despise degrading amusements; the slave has not, and is therefore discontented, like the majority of mankind, 31–44.

3. Time: The exact date cannot be determined. Not after 20 B.C.

Vilice silvarum et mihi me reddentis agelli,
Quem tu fastidis, habitatum quinque focis et
Quinque bonos solitum Variam dimittere patres,
Certemus, spinas animone ego fortius an tu
Evellas agro, et melior sit Horatius an res.
Me quamvis Lamiae pietas et cura moratur,
Fratrem maerentis, rapto de fratre dolentis
Insolabiliter; tamen istuc mens animusque
Fert et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum:

Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique:
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea vilicus optas.
Me constare mihi scis et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter
Meque et te; nam quae deserta et inhospita tesqua
Credis, amoena vocat mecum qui sentit, et odit
Quae tu pulchra putas. Fornix tibi et uncta popina
Incutiunt urbis desiderium, video, et quod
Angulus iste feret piper et tus ocius uva,
Nec vicina subest vinum praebere taberna
Quae possit tibi, nec meretrix tibicina, cuius
Ad strepitum salias terrae gravis; et tamen urges
Iampridem non tecta ligonibus arva bovemque
Disiunctum curas et strictis frondibus exples;
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
Nunc age, quid nostrum concentum dividat audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
Cena brevis iuvat et prope rivum somnus in herba.
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat, non odio obscuro morsuque venenat;
Rident vicini glaebas et saxa moventem.
Cum servis urbana diaria rodere mavis;
Horum tu in numerum voto ruis; invidet usum
Lignorum et pecoris tibi calo argutus et horti.
Optat ephippia bos piger, optat arare caballus.
Quam scit uterque, libens, censebo, exerceat artem.

XV.

A REQUEST FOR INFORMATION.

1. Occasion of the Epistle: Horace has now decided to spend the winter at the seashore (see *Epist.* i. 7. 11), and writes to a friend of his, Numonius Vala, for information about the climate and resources of Velia and Salernum. Numonius was evidently a native of southern Italy (*cf.* line 25); the family is known from inscriptions of Paestum, Vibo, and Regium.

Horace represents himself as false to his ideals of life (*cf.* i. 1. 18, *nunc in Aristippi furtim praecepta relabor*), a state of mind doubtless due to his ill-health (*cf.* i. 8. 3–12), although we are hardly justified in taking him quite seriously.

2. Outline:

1. Horace inquires particularly about the climate, the people, the streets, the drinking-water, and the meats and fish, 1–25;
2. He explains his interest in matters which might well be matters of indifference to one of his views of life by telling the story of Maenius, 26–41;
3. He admits that he is like Maenius in being fond of good living, but praising simple fare when he can get nothing better, 42–46.

3. Time: The Epistle belongs to the same year as 7, 8, and 10, *i.e.* 21 B.C.

Quae sit hiems Veliae, quod caelum, Vala, Salerni,
Quorum hominum regio et qualis via — nam mihi Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida cum perluor unda
Per medium frigus. Sane murteta relinqui
Dictaque cessantem nervis elidere morbum
Sulpura contemni vicus gemit, invidus aegris,
Qui caput et stomachum supponere fontibus audent
Clusinis, Gabiosque petunt et frigida rura.
Mutandus locus est et deversoria nota
Praeteragendus equus. 'Quo tendis? Non mihi Cumas
Est iter aut Baias' laeva stomachosus habena

Dicet eques; sed equi frenato est auris in ore —
Maior utrum populum frumenti copia pascat,
Collectosne bibant imbres puteosne perennis
Iugis aquae — nam vina nihil moror illius orae.
Rure meo possum quidvis perferre patique;
Ad mare cum veni, generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret,
Quod me Lucanae iuvenem commendet amicae —
Tractus uter pluris lepores, uter educet apros;
Utra magis piscis et echinos aequora celent,
Pinguis ut inde domum possim Phaeaxque reverti,
Scribere te nobis, tibi nos accredere par est.

Maenius, ut rebus maternis atque paternis
Fortiter absumptis urbanus coepit haberi
Scurra, vagus, non qui certum praesepe teneret,
Impransus non qui civem dinosceret hoste,
Quaelibet in quemvis opprobria fingere saevus,
Pernicies et tempestas barathrumque macelli,
Quicquid quaesierat, ventri donabat avaro.
Hic ubi nequitiae fautoribus et timidis nil
Aut paullum abstulerat, patinas cenabat omasi
Vilis et agninae, tribus ursis quod satis esset;
Scilicet ut ventres lamna candente nepotum
Diceret urendos correctus Bestius. Idem,
Quicquid erat nanctus praedae maioris, ubi omne
Verterat in fumum et cinerem, 'Non hercule miror,'
Aiebat, 'si qui comedunt bona, cum sit obeso
Nil melius turdo, nil volva pulchrius ampla.'

Nimirum hic ego sum; nam tuta et parvola laudo,
Cum res deficiunt, satis inter vilia fortis:
Verum ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

XVI.

HAPPINESS DEPENDS UPON VIRTUE.

1. Occasion of the Epistle: Horace fears that his friend Quinctius Hirpinus, to whom he addressed *Odes*, ii. 11, cares too much for office and for political favor. He reminds him in what true virtue consists, and that it alone can confer lasting happiness.

2. Outline:

1. Horace describes the simple attractions of his Sabine Farm, 1–16;
2. Hirpinus is generally regarded as a happy man; he can be truly so, only by having right ideals of life, 17–20:
   a) He must not rate too highly the verdict of the masses, and think himself a good man because they call him so, 21–32;
   b) A wise man will not value their honors, which they can take away as well as give, or fear their criticism, 33–40;
   c) Appearances are deceitful. A man may be outwardly good, because he fears the law, while his heart is filled with evil desires; such a one is really no better than a slave, 40–72;
   d) The truly virtuous man will fear nothing; no threats, even of death, can make him guilty of an unworthy act, 73–79.

3. Time: The exact date cannot be determined. Not after 20 B.C.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat erum an bacis opulentet olivae
Pomisne et pratis an amicta vitibus ulmo,
Scribetur tibi forma loquaciter et situs agri.
Continui montes, ni dissocientur opaca
Valle, sed ut veniens dextrum latus adspiciat sol,
Laevum discedens curru fugiente vaporet.
Temperiem laudes. Quid si rubicunda benigni
Corna vepres et pruna ferant, si quercus et ilex
Multa fruge pecus, multa dominum iuvet umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.

Hae latebrae dulces etiam, si credis, amoenae,
Incolumem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse quod audis.
Iactamus iam pridem omnis te Roma beatum;
Sed vereor ne cui de te plus quam tibi credas,
Neve putes alium sapiente bonoque beatum,
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrem sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat, et his verbis vacuas permulceat auris,
'Tene magis salvum populus velit, an populum tu,
Servet in ambiguo, qui consulit et tibi et urbi,
Iuppiter,' Augusti laudes agnoscere possis;
Cum pateris sapiens emendatusque vocari,
Respondesne tuo, die, sodes, nomine? 'Nempe
Vir bonus et prudens dici delector ego ac tu.'
Qui dedit hoc hodie, cras si volet auferet, ut si
Detulerit fasces indigno, detrahet idem.
'Pone, meum est,' inquit; pono tristisque recedo.
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum,
Mordear opprobriis falsis mutemque colores?
Falsus honor iuvat et mendax infamia terret
Quem nisi mendosum et medicandum?
Vir bonus est quis?
'Qui consulta patrum, qui leges iuraque servat,
Quo multae magnaeque secantur iudice lites,
Quo res sponsore et quo causae teste tenentur.'
Sed videt hunc omnis domus et vicinia tota
Introrsum turpem, speciosum pelle decora.
'Nec furtum feci nec fugi,' si mihi dicat
Servus, 'Habes pretium, loris non ureris,' aio.

'Non hominem occidi.' 'Non pasces in cruce corvos.'
'Sum bonus et frugi.' Renuit negitatque Sabellus.
Cautus enim metuit foveam lupus accipiterque
Suspectos laqueos et opertum miluus hamum.
Oderunt peccare boni virtutis amore.
Tu nihil admittes in te formidine poenae.
Sit spes fallendi, miscebis sacra profanis.
Nam de mille fabae modiis cum surripis unum,
Damnum est, non facinus, mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocumque deos vel porco vel bove placat,
'Iane pater!' clare, clare cum dixit 'Apollo!'
Labra movet metuens audiri: 'Pulchra Laverna,
Da mihi fallere, da iusto sanctoque videri,
Noctem peccatis et fraudibus obice nubem.'
Qui melior servo, qui liberior sit avarus,
In triviis fixum cum se demittit ob assem,
Non video: nam qui cupiet, metuet quoque; porro
Qui metuens vivet, liber mihi non erit umquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere cum possis captivum, occidere noli.
Serviet utiliter; sine pascat durus aretque,
Naviget ac mediis hiemet mercator in undis,
Annonae prosit, portet frumenta penusque.
Vir bonus et sapiens audebit dicere: 'Pentheu,
Rector Thebarum, quid me perferre patique
Indignum coges?' 'Adimam bona.' 'Nempe pecus, rem,
Lectos, argentum. Tollas licet.' 'In manicis et
Compedibus saevo te sub custode tenebo.'
'Ipse deus, simul atque volam, me solvet.' Opinor,
Hoc sentit 'Moriar.' Mors ultima linea rerum est.

XVII.

ON TRUE INDEPENDENCE.

1. Occasion of the Epistle: In this letter addressed to Scaeva, who is otherwise unknown, Horace shows that one may observe proper deference towards a patron without sacrificing one's self-respect. He gives some humorous directions for gaining the favor of great men.

2. Outline:

1. Horace modestly asks to be allowed to express his views on the subject, 1–5;
2. If one is really indifferent to riches and honors, one must act accordingly, 6–12;
3. But such an attitude is not essential to a proper independence:
   a) This is shown by the conduct of Aristippus. The excessive asceticism of Diogenes was due to the fact that he did not know how to act in good company, and to a desire to win the approbation of the vulgar, 13–32;
   b) There is no disgrace in being great. Consequently to win the friendship of the great is not of necessity degrading, 33–42;
4. How to behave toward a patron:
   a) One must make one's requests with good judgment, and know how to preserve a discreet silence, 43–51;
   b) The client must not clamor for help in all his little troubles, or he will not be taken seriously when he is really in difficulty, 52–62.

3. Time: The exact date cannot be determined. Not after 20 B.C.

Quamvis, Scaeva, satis per te tibi consulis et scis
Quo tandem pacto deceat maioribus uti,
Disce, docendus adhuc quae censet amiculus, ut si
Caecus iter monstrare velit; tamen adspice, si quid
Et nos, quod cures proprium fecisse, loquamur.
Si te grata quies et primam somnus in horam
Delectat, si te pulvis strepitusque rotarum,
Si laedit caupona, Ferentinum ire iubebo.

Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis paulloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.
'Si pranderet holus patienter, regibus uti
Nollet Aristippus.' 'Si sciret regibus uti,
Fastidiret holus qui me notat.' Utrius horum
Verba probes et facta doce, vel iunior audi
Cur sit Aristippi potior sententia. Namque
Mordacem Cynicum sic eludebat, ut aiunt:
'Scurror ego ipse mihi, populo tu; rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex,
Officium facio; tu poscis vilia, verum
Dante minor, quamvis fers te nullius egentem.'
Omnis Aristippum decuit color et status et res,
Temptantem maiora fere, praesentibus aequum.
Contra, quem duplici panno patientia velat,
Mirabor, vitae via si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque;
Alter Mileti textam cane peius et angue
Vitabit chlamydem; morietur frigore, si non
Rettuleris pannum. Refer et sine vivat ineptus.
Res gerere et captos ostendere civibus hostis,
Attingit solium Iovis et caelestia temptat.
Principibus placuisse viris non ultima laus est.
Non cuivis homini contingit adire Corinthum.
Sedit qui timuit, ne non succederet: esto.
Quid? qui pervenit, fecitne viriliter? Atqui
Hic est aut nusquam quod quaerimus. Hic onus horret,
Ut parvis animis et parvo corpore maius;
Hic subit et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.

Coram rege suo de paupertate tacentes
Plus poscente ferent. Distat, sumasne pudenter
An rapias; atqui rerum caput hoc erat, hic fons.
'Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus'
Qui dicit, clamat 'Victum date.' Succinit alter
'Et mihi!' dividuo findetur munere quadra.
Sed tacitus pasci si posset corvus, haberet
Plus dapis, et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam et subducta viatica plorat,
Nota refert meretricis acumina, saepe catellam,
Saepe periscelidem raptam sibi flentis, uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel inrisus triviis attollere curat
Fracto crure planum. Licet illi plurima manet
Lacrima, per sanctum iuratus dicat Osirim,
'Credite, non ludo; crudeles, tollite, claudum;'
'Quaere peregrinum' vicinia rauca reclamat.

XVIII.

ON THE PROPER DEMEANOR TOWARDS A PATRON.

1. Occasion of the Epistle: Horace's friend Lollius Maximus (see i. 2) had evidently found a powerful and distinguished patron who is unknown to us. The high-spirited and well-connected young man seems to have found the relation somewhat trying, and Horace assures him that he can show a proper deference without laying himself open to the charge of obsequiousness.

2. Outline:

1. An excessive display of independence is ill-judged and unnecessary. The true gentleman does not need to vindicate his claim to the title, 1–20,

2. Certain marks of consideration are due a man from whom one is willing to accept patronage;
   a) A life of high ideals. The great man can allow himself some indulgences which would ruin his protégé. One must regulate one's conduct according to one's position in life, 21–36;
   b) Respect for the patron's confidences, 37–38;
   c) An effort to take part cheerfully in his amusements, regardless of one's own inclinations, 39–66;
   d) Discretion in criticising others, 66–71;
   e) And in his relations with the patron's household, 72–75;
   f) Extreme care in recommending men to the patron's favor, but unfailing loyalty to those whom he has once judged worthy of it, 76–85;
3. To maintain a proper attitude is not easy. It requires:
   a) Constant watchfulness of one's conduct and no little self-denial, 86–95;
   b) A constant study of the true philosophy of life and of the real causes of happiness, 96–103;
   c) Horace's own ideas of happiness, 104–112.

3. Time: 20 B.C.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus.
Est huic diversum vitio vitium prope maius,
Asperitas agrestis et inconcinna gravisque,
Quae se commendat tonsa cute, dentibus atris,
Dum volt libertas dici mera veraque virtus.
Virtus est medium vitiorum et utrimque reductum.
Alter in obsequium plus aequo pronus et imi
Derisor lecti sic nutum divitis horret,
Sic iterat voces et verba cadentia tollit,
Ut puerum saevo credas dictata magistro
Reddere vel partis mimum tractare secundas;
Alter rixatur de lana saepe caprina,
Propugnat nugis armatus: 'Scilicet, ut non

Sit mihi prima fides et, vere quod placet, ut non
Acriter elatrem, pretium aetas altera sordet.'
Ambigitur quid enim? Castor sciat an Docilis plus;
Brundisium Minuci melius via ducat an Appi.
Quem damnosa Venus, quem praeceps alea nudat,
Gloria quem supra vires et vestit et unguit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga, dives amicus,
Saepe decem vitiis instructior, odit et horret,
Aut, si non odit, regit ac veluti pia mater
Plus quam se sapere et virtutibus esse priorem
Volt et ait prope vera: 'Meae — contendere noli —
Stultitiam patiuntur opes; tibi parvola res est.
Arta decet sanum comitem toga; desine mecum
Certare.' Eutrapelus cuicumque nocere volebat
Vestimenta dabat pretiosa: 'Beatus enim iam
Cum pulchris tunicis sumet nova consilia et spes,
Dormiet in lucem, scorto postponet honestum
Officium, nummos alienos pascet, ad imum
Thraex erit aut holitoris aget mercede caballum.'
Arcanum neque tu scrutaberis illius umquam,
Commissumque teges et vino tortus et ira.
Nec tua laudabis studia aut aliena reprendes,
Nec, cum venari volet ille, poemata panges.
Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion: tu cede potentis amici
Lenibus imperiis, quotiensque educet in agros
Aetolis onerata plagis iumenta canesque,
Surge et inhumanae senium depone Camenae,
Cenes ut pariter pulmenta laboribus empta;
Romanis sollemne viris opus, utile famae
Vitaeque et membris, praesertim cum valeas et

Vel cursu superare canem vel viribus aprum
Possis. Adde virilia quod speciosius arma
Non est qui tractet; scis, quo clamore coronae
Proelia sustineas campestria; denique saevam
Militiam puer et Cantabrica bella tulisti
Sub duce qui templis Parthorum signa refigit
Nunc et, si quid abest, Italis adiudicat armis.
Ac ne te retrahas et inexcusabilis absis,
Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno:
Partitur lintres exercitus, Actia pugna
Te duce per pueros hostili more refertur;
Adversarius est frater, lacus Hadria, donec
Alterutrum velox victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam — siquid monitoris eges tu, —
Quid de quoque viro et cui dicas, saepe videto.
Percontatorem fugito; nam garrulus idem est,
Nec retinent patulae commissa fideliter aures,
Et semel emissum volat inrevocabile verbum.
Non ancilla tuum iecur ulceret ulla puerve
Intra marmoreum venerandi limen amici,
Ne dominus pueri pulchri caraeve puellae
Munere te parvo beet aut incommodus angat.
Qualem commendes, etiam atque etiam aspice, ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omitte tueri,
Ut penitus notum, si temptent crimina, serves
Tuterisque tuo fidentem praesidio: qui
Dente Theonino cum circumroditur, ecquid
Ad te post paullo ventura pericula sentis?
Nam tua res agitur, paries cum proximus ardet,

Et neglecta solent incendia sumere vires.
  Dulcis inexpertis cultura potentis amici;
Expertus metuet. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes tristemque iocosi,
Sedatum celeres, agilem navumque remissi;
Potores bibuli media de nocte Falerni
Oderunt porrecta negantem pocula, quamvis
Nocturnos iures te formidare tepores.
Deme supercilio nubem: plerumque modestus
Occupat obscuri speciem, taciturnus acerbi.
  Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum,
Num te semper inops agitet vexetque cupido,
Num pavor et rerum mediocriter utilium spes,
Virtutem doctrina paret naturane donet,
Quid minuat curas, quid te tibi reddat amicum,
Quid pure tranquillet, honos an dulce lucellum,
An secretum iter et fallentis semita vitae.
  Me quotiens reficit gelidus Digentia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas? Quid credis, amice, precari?
'Sit mihi, quod nunc est, etiam minus, ut mihi vivam
Quod superest aevi, si quid superesse volunt di;
Sit bona librorum et provisae frugis in annum
Copia, neu fluitem dubiae spe pendulus horae.'
  Sed satis est orare Iovem, quae ponit et aufert;
Det vitam, det opes; aequum mi animum ipse parabo.

XIX.

THE POET ON HIS CRITICS.

1. Occasion of the Epistle: The *Odes* (Books I.–III.) had evidently met with unfavorable criticism outside of the small circle of the poet's friends. He points out to Maecenas the injustice of the charges which have been made against him, and expresses contempt for his detractors.

2. Outline:

1. It is one thing to follow a model, quite another to stoop to slavish and ignorant imitation:
   a) Because Homer, Cratinus, and Ennius have written in praise of wine, obscure poets hope to become great by hard drinking, 1–11;
   b) Just as if the virtue of a Cato depended on his stern face and careless dress, or a poet's success on his complexion, 12–18;
2. Horace is a pioneer and no imitator. He followed Greek originals, but not with servile imitation. Alcaeus and Sappho also had their models, 19–34;
3. The real reason for his unpopularity is that he has not tried to please the masses, or deigned to court the favor of the critics. If he is therefore accused of arrogance, he prefers not to argue the matter, 35–49.

3. Time: From its position in the collection the letter would seem to belong to the year 20 B.C.

Prisco si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt,
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poetas,
Vina fere dulces oluerunt mane Camenae.
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater numquam nisi potus ad arma
Prosiluit dicenda. 'Forum putealque Libonis
Mandabo siccis, adimam cantare severis:'
Hoc simul edixi, non cessavere poetae

Nocturno certare mero, putere diurno.
Quid? Si quis voltu torvo ferus et pede nudo
Exiguaeque togae simulet textore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagenis aemula lingua,
Dum studet urbanus tenditque disertus haberi.
Decipit exemplar vitiis imitabile. Quod si
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe iocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps,
Non aliena meo pressi pede. Qui sibi fidet,
Dux reget examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem,
Temperat Archilochi musam pede mascula Sappho,
Temperat Alcaeus, sed rebus et ordine dispar,
Nec socerum quaerit, quem versibus oblinat atris,
Nec sponsae laqueum famoso carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus
Volgavi fidicen. Iuvat immemorata ferentem
Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus:
Non ego ventosae plebis suffragia venor
Impensis cenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor.
Hinc illae lacrimae. 'Spissis indigna theatris
Scripta pudet recitare et nugis addere pondus!'
Si dixi, 'Rides' ait, 'et Iovis auribus ista
Servas; fidis enim, manare poetica mella

Te solum, tibi pulcher.' Ad haec ego naribus uti
Formido et, luctantis acuto ne secer ungui,
'Displicet iste locus' clamo et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira trucis inimicitias et funebre bellum.

XX.

EPILOGUE.

1. Subject of the Epistle: Horace addresses his book, which is represented as anxious to try its fate with the public. He compares it to a young and beautiful slave, and foretells its destiny.

2. Outline:

1. The poet warns his book that, once issued, it cannot return, 1–8;
2. He predicts its career:
   a) Success until it falls into the hands of the vulgar;
   b) Banishment to the provinces;
   c) An old age spent in the schools, 9–18;
3. He charges it in the days of its prosperity to make known the parentage, career, and personal characteristics of its author, 19–28.

3. Time: Between December 8, 21 B.C., and December 8, 20 B.C

Vertumnum Ianumque, liber, spectare videris,
Scilicet ut prostes Sosiorum pumice mundus.
Odisti clavis et grata sigilla pudico,
Paucis ostendi gemis et communia laudas,
Non ita nutritus. Fuge quo descendere gestis:
Non erit emisso reditus tibi. 'Quid miser egi?
Quid volui?' dices, ubi quid te laeserit, et scis
In breve te cogi, cum plenus languet amator.
Quodsi non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas;
Contrectatus ubi manibus sordescere volgi

Coeperis, aut tineas pasces taciturnus inertis
Aut fugies Uticam aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus, ut ille
Qui male parentem in rupes protrusit asellum
Iratus; quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Cum tibi sol tepidus pluris admoverit auris,
Me libertino natum patre et in tenui re
Maiores pinnas nido extendisse loqueris,
Ut quantum generi demas, virtutibus addas;
Me primis urbis belli placuisse domique,
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te percontabitur aevum,
Me quater undenos sciat implevisse Decembris,
Collegam Lepidum quo dixit Lollius anno.

EPISTULARUM

LIBER SECUNDUS.

I.

ON THE POPULAR TASTE AND JUDGMENT.

1. Occasion of the Epistle: Horace dedicates his second collection of Letters to Augustus, who had apparently urged him to undertake something in the line of dramatic or of epic poetry. He complains of the poor taste shown by the general public, especially in regard to the drama, and says that he is unwilling to make an attempt in that line. For epic poetry he has no ability.

2. Outline:

1. Horace will be brief and not make great demands on the time of a busy man, 1–4;
2. Augustus is more fortunate than Romulus, Castor and Pollux, and Hercules, in having his services to his country recognized during his lifetime, 5–17;
3. In this the people have shown excellent judgment; but in literary criticism they fail to use the same discrimination:
   a) They admire only what is ancient, justifying themselves by the plea that the earliest works of the Greeks were their best, 18–33;
   b) If their view is correct, what limits would they set? Antiquity is a relative term, 34–49;
   c) They blindly follow the critics and admire everything from Livius down to their own day, 50–62;
   d) Horace is ready to agree with them in praising the earlier writers, if only they will be reasonable, 63–68;
   e) He has no patience with admiration of ancient poetry as such, and with wilful blindness to its obvious defects, 69–85;

f) The real motive of the critics is envy of their contemporaries. That the Greeks had had no such spirit is shown by the development of their literature, which would otherwise have ended, as it began, with Homer, 86–102 ;

4. As a matter of fact, Roman literature, like the Greek, developed gradually :
   a) The people were for a long time devoted to practical life and to money-making, 103–107 ;
   b) Nowadays every one writes, regardless of his fitness for such work. Even Horace cannot keep his resolve to compose no more poetry, 108–117 ;
   c) This state of things has its advantages :
      1) It cultivates an indifference to material things, 118–125 ;
      2) It fosters general education and refinement by presenting worthy models for imitation, 126–131 ;
      3) It furnishes a means by which men may address the gods, 132–138 ;
5. This gradual development is clearly seen in the history of dramatic poetry :
   a) Out of the harvest festivals grew a rude Italic drama, whose freedom of speech had finally to be regulated by law, 139–155 ;
   b) But our conquest of Greece led to the introduction of Greek art, though the native uncouthness was only gradually eliminated, 156–160 ;
   c) First came tragedy, well suited to Roman tastes, but marred by careless composition, 161–167 ;
   d) Then comedy, which suffers even more from careless writing, in which Plautus made but an indifferent success, 168–176 ;
6. To-day dramatic poetry has passed its zenith, and Horace has no desire to write in that line, 177–181 :
   a) For success depends largely on the judgment of the masses, who care only for spectacular effects, 182–186 ;
   b) While the better class have similar tastes in a slightly higher form, 187–200 ;
   c) The audience is noisy and cares not what the actor says, provided he makes an imposing appearance, 200–207.
7. Still Horace has no prejudice against dramatic writing as such, provided it be done with due care, 208–213 ;
8. But he believes that Augustus ought especially to favor epic and lyric verse :

a) They are worthy of his patronage, although some poets run the risk of losing it:
  1) By presenting their works at an unfavorable time;
  2) By oversensitiveness to criticism;
  3) By a lack of originality;
  4) And by too great a desire for recognition, 214–228;

b) He should be careful in selecting those who are to sing his praises:
  1) It would be bad to fall into the hands of a Choerilus, whom Alexander, in spite of his good taste in painting and sculpture, judged so falsely, 229–244;
  2) But Augustus has better taste, and has honored himself by honoring Varius and Virgil, 245–250;
  3) Horace himself would gladly write an epic if he had the ability, 250–257;
  4) But Augustus is worthy of a greater poet. Horace does not wish to undertake a task beyond his powers, and thus do more harm than good, 257–263;
  5) His reluctance is due less to consideration for Augustus, than to regard for his own reputation, 264–270.

3. Time: 14 B.C.

Cum tot sustineas et tanta negotia solus.
Res Italas armis tuteris, moribus ornes,
Legibus emendes; in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.
Romulus et Liber pater et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros adsignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui praegravat artis
Infra se positas; exstinctus amabitur idem.
Praesenti tibi maturos largimur honores,

Iurandasque tuum per numen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.
Sed tuus hic populus, sapiens et iustus in uno,
Te nostris ducibus, te Grais anteferendo,
Cetera nequaquam simili ratione modoque
Aestimat et, nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit,
Sic fautor veterum, ut tabulas peccare vetantis
Quas bis quinque viri sanxerunt, foedera regum
Vel Gabiis vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum
Dictitet Albano Musas in monte locutas.
Si, quia Graecorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est quod multa loquamur:
Nil intra est olea, nil extra est in nuce duri;
Venimus ad summum fortunae, pingimus atque
Psallimus et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poemata reddit,
Scire velim, chartis pretium quotus arroget annus.
Scriptor abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet an inter
Vilis atque novos? Excludat iurgia finis!
'Est vetus atque probus, centum qui perficit annos.'
Quid? qui deperiit minor uno mense vel anno,
Inter quos referendus erit? Veteresne poetas,
An quos et praesens et postera respuat aetas?
'Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est iunior anno.'
Utor permisso, caudaeque pilos ut equinae
Paullatim vello, et demo unum, demo etiam unum
Dum cadat elusus ratione ruentis acervi,
Qui redit in fastos et virtutem aestimat annis
Miraturque nihil nisi quod Libitina sacravit.

Ennius, et sapiens et fortis et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est et mentibus haeret
Paene recens? Adeo sanctum est vetus omne poema.
Ambigitur quotiens uter utro sit prior, aufert
Pacuvius docti famam senis, Accius alti;
Dicitur Afrani toga convenisse Menandro,
Plautus ad exemplar Siculi properare Epicharmi,
Vincere Caecilius gravitate, Terentius arte.
Hos ediscit et hos arto stipata theatro
Spectat Roma potens, habet hos numeratque poetas
Ad nostrum tempus Livi scriptoris ab aevo.
Interdum volgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poetas,
Ut nihil anteferat, nihil illis comparet, errat;
Si quaedam nimis antique, si pleraque dure
Dicere credit eos, ignave multa fatetur,
Et sapit et mecum facit et Iove iudicat aequo.
Non equidem insector delendave carmina Livi
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare; sed emendata videri
Pulchraque et exactis minimum distantia miror.
Inter quae verbum emicuit si forte decorum,
Si versus paullo concinnior unus et alter,
Iniuste totum ducit venditque poema.
Indignor quicquam reprehendi, non quia crasse
Compositum inlepideve putetur, sed quia nuper,
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament periisse pudorem
Cuncti paene patres, ea cum reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit;
Vel quia nil rectum, nisi quod placuit sibi, ducunt,

Vel quia turpe putant parere minoribus, et quae
Imberbes didicere, senes perdenda fateri.
Iam Saliare Numae carmen qui laudat et illud,
Quod mecum ignorat, solus volt scire videri,
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Graiis novitas invisa fuisset
Quam nobis, quid nunc esset vetus? Aut quid haberet,
Quod legeret tereretque viritim publicus usus?
Ut primum positis nugari Graecia bellis
Coepit et in vitium fortuna labier aequa,
Nunc athletarum studiis, nunc arsit equorum,
Marmoris aut eboris fabros aut aeris amavit,
Suspendit picta voltum mentemque tabella,
Nunc tibicinibus, nunc est gavisa tragoedis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et sollemne reclusa
Mane domo vigilare, clienti promere iura,
Cautos nominibus rectis expendere nummos,
Maiores audire, minori dicere per quae
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis et calet uno
Scribendi studio; pueri patresque severi
Fronde comas vincti cenant et carmina dictant.
Ipse ego, qui nullos me adfirmo scribere versus,
Invenior Parthis mendacior, et prius orto
Sole vigil calamum et chartas et scrinia posco.
Navem agere ignarus navis timet, habrotonum aegro
Non audet nisi qui didicit dare, quod medicorum est
Promittunt medici, tractant fabrilia fabri;
Scribimus indocti doctique poemata passim.

Hic error tamen et levis haec insania quantas
Virtutes habeat, sic collige. Vatis avarus
Non temere est animus; versus amat, hoc studet unum
Detrimenta, fugas servorum, incendia ridet,
Non fraudem socio puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo;
Militiae quamquam piger et malus, utilis urbi,
Si das hoc, parvis quoque rebus magna iuvari.
Os tenerum pueri balbumque poeta figurat,
Torquet ab obscaenis iam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae,
Recte facta refert, orientia tempora notis
Instruit exemplis, inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus et praesentia numina sentit,
Caelestis implorat aquas docta prece blandus,
Avertit morbos, metuenda pericula pellit,
Impetrat et pacem et locupletem frugibus annum.
Carmine di superi placantur, carmine Manes.
Agricolae prisci, fortes parvoque beati,
Condita post frumenta levantes tempore festo
Corpus et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris et coniuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium memorem brevis aevi.
Fescennina per hunc invecta licentia morem
Versibus alternis opprobria rustica fudit,
Libertasque recurrentis accepta per annos
Lusit amabiliter, donec iam saevus apertam
In rabiem coepit verti iocus et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti; fuit intactis quoque cura

Condicione super communi, quin etiam lex
Poenaque lata, malo quae nollet carmine quemquam
Describi. Vertere modum formidine fustis
Ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit, et artis
Intulit agresti Latio. Sic horridus ille
Defluxit numerus Saturnius, et grave virus
Munditiae pepulere; sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina chartis,
Et post Punica bella quietus quaerere coepit,
Quid Sophocles et Thespis et Aeschylos utile ferrent.
Temptavit quoque rem si digne vertere posset,
Et placuit sibi, natura sublimis et acer;
Nam spirat tragicum satis et feliciter audet,
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet comoedia tanto
Plus oneris quanto veniae minus. Adspice Plautus
Quo pacto partis tutetur amantis ephebi,
Ut patris attenti, lenonis ut insidiosi,
Quantus sit Dossennus edacibus in parasitis,
Quam non adstricto percurrat pulpita socco;
Gestit enim nummum in loculos demittere, post hoc
Securus cadat an recto stet fabula talo.
Quem tulit ad scaenam ventoso Gloria curru,
Exanimat lentus spectator, sedulus inflat;
Sic leve sic parvum est, animum quod laudis avarum
Subruit aut reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.
Saepe etiam audacem fugat hoc terretque poetam,
Quod numero plures, virtute et honore minores,
Indocti stolidique et depugnare parati,
Si discordet eques, media inter carmina poscunt

Aut ursum aut pugiles; his nam plebecula gaudet.
Verum equitis quoque iam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quattuor aut pluris aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae;
Mox trahitur manibus regum fortuna retortis,
Esseda festinant, pilenta, petorrita, naves,
Captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus, seu
Diversum confusa genus panthera camelo
Sive elephas albus volgi converteret ora;
Spectaret populum ludis attentius ipsis,
Ut sibi praebentem nimio spectacula plura;
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum,
Tanto cum strepitu ludi spectantur et artes
Divitiaeque peregrinae, quibus oblitus actor
Cum stetit in scaena, concurrit dextera laevae.
'Dixit adhuc aliquid?' 'Nil sane.' 'Quid placet ergo?'
'Lana Tarentino violas imitata veneno.'
Ac ne forte putes me, quae facere ipse recusem,
Cum recte tractent alii, laudare maligne;
Ille per extentum funem mihi posse videtur
Ire poeta, meum qui pectus inaniter angit,
Inritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis, modo ponit Athenis.
Verum age et his, qui se lectori credere malunt
Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis complere libris et vatibus addere calcar,
Ut studio maiore petant Helicona virentem.
Multa quidem nobis facimus mala saepe poetae —

Ut vineta egomet caedam mea — cum tibi librum
Sollicito damus aut fesso; cum laedimur, unum
Si quis amicorum est ausus reprehendere versum;
Cum loca iam recitata revolvimus inrevocati;
Cum lamentamur, non apparere labores
Nostros et tenui deducta poemata filo;
Cum speramus eo rem venturam, ut simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas et egere vetes et scribere cogas.
Sed tamen est operae pretium cognoscere, qualis
Aedituos habeat belli spectata domique
Virtus, indigno non committenda poetae.
Gratus Alexandro regi Magno fuit ille
Choerilus, incultis qui versibus et male natis
Rettulit acceptos, regale nomisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poema
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, ne quis se praeter Apellen
Pingeret, aut alius Lysippo duceret aera
Fortis Alexandri voltum simulantia. Quod si
Iudicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares,
Boeotum in crasso iurares aëre natum.
At neque dedecorant tua de se iudicia atque
Munera quae multa dantis cum laude tulerunt
Dilecti tibi Vergilius Variusque poetae,
Nec magis expressi voltus per aënea signa,
Quam per vatis opus mores animique virorum
Clarorum adparent.
Nec sermones ego mallem
Repentis per humum quam res componere gestas
Terrarumque situs et flumina dicere et arces

Montibus impositas et barbara regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Ianum,
Et formidatam Parthis te principe Romam,
Si quantum cuperem possem quoque; sed neque parvum
Carmen maiestas recipit tua, nec meus audet
Rem temptare pudor quam vires ferre recusent.
Sedulitas autem stulte quem diligit, urget;
Praecipue cum se numeris commendat et arte:
Discit enim citius meminitque libentius illud
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium quod me gravat, ac neque ficto
In pejus voltu proponi cereus usquam
Nec prave factis decorari versibus opto,
Ne rubeam pingui donatus munere et una
Cum scriptore meo capsa porrectus operta
Deferar in vicum vendentem tus et odores
Et piper et quicquid chartis amicitur ineptis.

II.

A RENUNCIATION OF LYRIC POETRY.

1. Occasion of the Epistle: In this letter to Julius Florus, to whom i. 3 is also addressed, Horace expresses at greater length the same general sentiments as in i. 1. He intends to devote himself to philosophy and to write only in the field represented by the *Sermones* and *Epistulae*.

2. Outline:

1. Horace reminds his friend, that while he promised to write to him, he expressly said that he was not a good correspondent. He is therefore no more liable to blame than a slave-dealer would be, who had sold a slave with the admission that he had once played truant, 1–24;
2. He accounts for his failure to send Florus some verses by saying that he has renounced poetry:

a) He no longer feels the necessity of writing verse. The story of the veteran of Lucullus, 24–54 ;
b) He is too old for such youthful folly, 55–57 ;
c) He cannot please everybody ; his readers are like guests at a banquet, who all call for something different, 58–64 ;
d) It is impossible to write amid the distractions of the city :
1) He has many visits to pay and duties to attend to in widely separated parts of the town, 65–70 ;
2) The noises and dangers in the streets prevent quiet thought, 70–76 ;
3) Poets need seclusion. Even in quiet Athens one cannot always write acceptably ; how much less in Rome, 77–86 ;
e) To succeed one must form an alliance for mutual admiration, 87–101 ;
f) Careful and conscientious work is not appreciated, 102–125 ;
g) To write poetry in such times one would need to be blind to his surroundings, like the madman of Argos, 126–140 :
3. Horace therefore proposes to devote himself to philosophy, as a more profitable study and one more appropriate to his time of life, 141–145 ;
a) If one were suffering from disease, he would consult a physician. One ought to be equally anxious to be cured of false views of life, 146–154 ;
b) Riches cannot make a man wise or permanently happy. Death finally makes all men equal, 155–179 ;
c) True happiness consists in following the golden mean, avoiding both avarice and extravagance, and in indifference to material blessings, 180–204 ;
d) It is not enough to be free from one fault ; one must renounce them all. And when a man has sufficiently enjoyed life, he must be ready to withdraw from it like a satisfied guest, 205–216.

3. Time : Between 20 and 17 B.C.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere natum
Tibure vel Gabiis, et tecum sic agat: 'Hic et
Candidus et talos a vertice pulcher ad imos
Fiet eritque tuus nummorum milibus octo,

Verna ministeriis ad nutus aptus erilis
Litterulis Graecis imbutus, idoneus arti
Cuilibet, argilla quidvis imitaberis uda;
Quin etiam canet indoctum sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
Laudat venalis qui volt extrudere merces.
Res urget me nulla; meo sum pauper in aere.
Nemo hoc mangonum faceret tibi; non temere a me
Quivis ferret idem. Semel hic cessavit et, ut fit,
In scalis latuit metuens pendentis habenae;'
Des nummos, excepta nihil te si fuga laedat;
Ille ferat pretium poenae securus opinor.
Prudens emisti vitiosum, dicta tibi est lex;
Insequeris tamen hunc et lite moraris iniqua?
Dixi me pigrum proficiscenti tibi, dixi
Talibus officiis prope mancum, ne mea saevus
Iurgares ad te quod epistula nulla rediret.
Quid tum profeci, mecum facientia iura
Si tamen attemptas?
Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis
Aerumnis, lassus dum noctu stertit, ad assem
Perdiderat; post hoc vemens lupus et sibi et hosti
Iratus pariter, ieiunis dentibus acer,
Praesidium regale loco deiecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum, donis ornatur honestis,
Accipit et bis dena super sestertia nummum.
Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens, hortari coepit eundem
Verbis, quae timido quoque possent addere mentem
'I bone, quo virtus tua te vocat, i pede fausto,
Grandia laturus meritorum praemia. Quid stas?'

Post haec ille catus, quantumvis rusticus 'Ibit,
Ibit eo, quo vis, qui zonam perdidit' inquit.
Romae nutriri mihi contigit atque doceri,
Iratus Grais quantum nocuisset Achilles.
Adiecere bonae paulo plus artis Athenae,
Scilicet ut vellem curvo dinoscere rectum
Atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma,
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pinnis inopemque paterni
Et laris et fundi Paupertas impulit, audax
Ut versus facerem. Sed quod non desit habentem
Quae poterunt umquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?
Singula de nobis anni praedantur euntes:
Eripuere iocos, Venerem, convivia, ludum;
Tendunt extorquere poemata; quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes, hic delectatur iambis,
Ille Bioneis sermonibus et sale nigro.
Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? Quid non dem? Renuis tu, quod iubet alter;
Quod petis, id sane est invisum acidumque duobus.
Praeter cetera me Romaene poemata censes
Scribere posse inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta, relictis
Omnibus officiis; cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque:
Intervalla vides humane commoda. 'Verum
Purae sunt plateae, nihil ut meditantibus obstet.'
Festinat calidus mulis gerulisque redemptor,

Torquet nunc lapidem, nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus et fugit urbem,
Rite cliens Bacchi somno gaudentis et umbra;
Tu me inter strepitus nocturnos atque diurnos
Vis canere et contracta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumpsit Athenas
Et studiis annos septem dedit insenuitque
Libris et curis, statua taciturnius exit
Plerumque et risu populum quatit: hic ego rerum
Fluctibus in mediis et tempestatibus urbis
Verba lyrae motura sonum conectere digner?
  Frater erat Romae consulti rhetor, ut alter
Alterius sermone meros audiret honores,
Gracchus ut hic illi, foret huic ut Mucius ille.
Qui minus argutos vexat furor iste poetas?
Carmina compono, hic elegos. Mirabile visu
Caelatumque novem Musis opus! Adspice primum,
Quanto cum fastu, quanto molimine circum
Spectemus vacuam Romanis vatibus aedem;
Mox etiam, si forte vacas, sequere et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur et totidem plagis consumimus hostem
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius; ille meo quis?
Quis nisi Callimachus? Si plus adposcere visus,
Fit Mimnermus et optivo cognomine crescit.
  Multa fero, ut placem genus irritabile vatum,
Cum scribo et supplex populi suffragia capto;
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus auris.
Ridentur mala qui componunt carmina; verum

Gaudent scribentes et se venerantur et ultro,
Si taceas, laudant quicquid scripsere beati.
At qui legitimum cupiet fecisse poema,
Cum tabulis animum censoris sumet honesti.
Audebit, quaecumque parum splendoris habebunt
Et sine pondere erunt et honore indigna ferentur,
Verba movere loco, quamvis invita recedant
Et versentur adhuc intra penetralia Vestae;
Obscurata diu populo bonus eruet atque
Proferet in lucem speciosa vocabula rerum,
Quae priscis memorata Catonibus atque Cethegis
Nunc situs informis premit et deserta vetustas;
Adsciscet nova, quae genitor produxerit usus.
Vehemens et liquidus puroque simillimus amni
Fundet opes Latiumque beabit divite lingua;
Luxuriantia compescet, nimis aspera sano
Levabit cultu, virtute carentia tollet,
Ludentis speciem dabit et torquebitur, ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur.
Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me vel denique fallant,
Quam sapere et ringi? Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos
In vacuo laetus sessor plausorque theatro,
Cetera qui vitae servaret munia recto
More, bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis
Et signo laeso non insanire lagoenae,
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque refectus
Expulit elleboro morbum bilemque meraco,
Et redit ad sese 'Pol, me occidistis, amici,
Non servastis' ait, 'cui sic extorta voluptas
Et demptus per vim mentis gratissimus error.'

Nimirum sapere est abiectis utile nugis,
Et tempestivum pueris concedere ludum,
Ac non verba sequi fidibus modulanda Latinis,
Sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec tacitusque recordor:
Si tibi nulla sitim finiret copia lymphae,
Narrares medicis; quod, quanto plura parasti,
Tanto plura cupis, nulline faterier audes?
Si volnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba
Proficiente nihil curarier: audieras, cui
Rem di donarent, illi decedere pravam
Stultitiam; et, cum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem?
At si divitiae prudentem reddere possent,
Si cupidum timidumque minus te, nempe ruberes,
Viveret in terris te si quis avarior uno.
Si proprium est, quod quis libra mercatus et aere est,
Quaedam, si credis consultis, mancipat usus;
Qui te pascit ager, tuus est, et vilicus Orbi,
Cum segetes occat tibi mox frumenta daturas,
Te dominum sentit. Das nummos, accipis uvam,
Pullos, ova, cadum temeti. Nempe modo isto
Paulatim mercaris agrum, fortasse trecentis
Aut etiam supra nummorum milibus emptum.
Quid refert, vivas numerato nuper an olim?
Emptor Aricini quondam Veientis et arvi
Emptum cenat holus, quamvis aliter putat; emptis
Sub noctem gelidam lignis calefactat aënum;
Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit iurgia; tamquam
Sit proprium quicquam, puncto quod mobilis horae
Nunc prece, nunc pretio, nunc vi, nunc morte suprema
Permutet dominos et cedat in altera iura.

Sic quia perpetuus nulli datur usus, et heres
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea? Quidve Calabris
Saltibus adiecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tinctas
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungui
Praeferat Herodis palmetis pinguibus, alter
Dives et importunus ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum
Quodque caput, voltu mutabilis, albus et ater.
Utar et ex modico quantum res poscet acervo
Tollam nec metuam, quid de me iudicet heres,
Quod non plura datis invenerit; et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumptum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis Quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda tamen procul absit; ego utrum
Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis Aquilone secundo:
Non tamen adversis aetatem ducimus Austris,
Viribus, ingenio, specie, virtute, loco, re
Extremi primorum, extremis usque priores.
Non es avarus: abi. Quid? Cetera iam simul isto
Cum vitio fugere? Caret tibi pectus inani
Ambitione? Caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,

Nocturnos lemures portentaque Thessala rides?
Natalis grate numeras? ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exempta iuvat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis atque bibisti:
Tempus abire tibi est, ne potum largius aequo
Rideat et pulset lasciva decentius aetas.

III.

ON THE ART OF POETRY.[1]

ADDRESSED TO THE PISONES.

1. Outline:

I. General rules for poetic composition:
  1. The subject matter:
    a) The work must have unity, and must not combine discordant elements, 1–13;
    b) Unnecessary digressions must not be introduced merely for decorative effect, 14–23;
  2. The expression:
    a) Must be uniform in tone; care must be taken in avoiding one extreme not to go to the other, 24–31;
    b) All parts of the poem must be equally finished, 32–37;
    c) The arrangement and choice of words:
      1) Both depend on choosing a subject within one's powers, 38–41;
      2) A good arrangement consists in saying each thing in its proper place, 42–45;
      3) To secure fitting language:
        (*a*) New words should be employed only when it is necessary, and their meaning should be made clear by the arrangement of the context, 46–51;
        (*b*) They may best be drawn from Greek sources. This license, allowed the ancient poets, will not be refused to the moderns, 52–59;

[1] This Epistle was at an early period, but not by Horace, given the special title *De Arte Poetica Liber*, and is usually so cited.

(*c*) Language is a living thing, and words are born and die. The language of one generation must give place to that of another, 60–72 ;

3. The metre must be chosen to suit the subject. Each kind of composition has its appropriate verse-form, 73–85 ;
4. The style, too, must suit the subject :
   a) Broad general distinctions must be observed ; the tragic style must differ from the comic, 86–92 ;
   b) In the same work the style must be varied to suit different conditions, 93–98 ;
   c) Since a poem must appeal to the emotions as well as to the intellect, the language of the characters must be suited to their circumstances. Age, sex, and nationality must be duly regarded, 99–118 ;
      1) The poet must follow tradition in the representation of stock characters. If he invents new ones, they must be consistent throughout, 119–127 ;
      2) On the whole it is better to use old material, but it should be handled in an original way, 128–135 ;
      3) For the sake of unity, and to keep up the interest, the introduction must be simple and unpretentious. Homer is a good model, 136–152 ;

II. Special rules for dramatic poetry :
1. The characters must be carefully drawn. Different periods of life must be represented with their proper characteristics and impulses, 153–178 ;
2. The dramatic proprieties must be observed. Actions not fit for representation should merely be described, 179–188 ;
3. The number of actors, the use of the *deus ex machina*, and the division into acts must conform to tradition, 189–192 ;
4. The chorus must be closely connected with the action of the play ; it must favor the righteous cause ; it must be the hero's confidant, 193–201 ;
5. The music must be appropriate and subordinate to the dramatic action. Its present development is an extravagant one, 202–219.
6. The purpose and nature of the satyr drama must be remembered :
   a) Its action must not fall to the level of extravaganza, but must preserve something of the dignity of tragedy, 220–233 ;

b) Its language, too, should be carefully chosen. It must differ from that of tragedy, without descending to that of the streets, 234–250 ;

7. The versification must be carefully studied :

a) The senarius is a skilful combination of iambs and spondees, and must be handled properly, 251–258 ;

b) The early Roman poets were careless, because the ears of their audience were dull, 258–264 ;

c) Greek models should be studied and followed, 265–274 ;

1) The Greeks invented and developed tragedy ; and also the old comedy, which came to an end through excessive freedom of speech, 275–284 ;

2) Our forefathers followed them and also invented new dramas based on Roman life ; only want of care prevented them from surpassing their teachers, 285–294 ;

III. The poet and his work : Some people think that mere externals make a poet. Hence Horace prefers to exercise the function of critic, 295–308 :

1. The material :

a) The first essential is true wisdom, and a knowledge of human character, 309–322 ;

b) We must follow the Greeks with their high ideals. Roman life is too practical, 323–332 ;

2. Its proper presentation :

a) The poet must please or teach, or both, 333–334 :

1) The didactic parts should be brief, 335–337 ;

2) The parts designed to please should be credible, 338–340 ;

3) A combination of amusement with instruction is the best, 341–346 ;

b) The critic should use judgment. He should view the work as a whole and overlook slight defects. The same faults must not be often repeated, 347–365 ;

3. The poet's ideals (addressed to the elder Piso):

a) The poet must have gifts which rise above the ordinary, 366–373 ;

b) It is better not to write at all than to fall short of the highest standard, 374–384 ;

c) The poet should subject his work to competent criticism, 385–390 ;

d) He should remember that poetry is of divine origin, and played an important part in civilizing the race, 391–399 ;

e) Later it roused to war, and voiced the oracles, 400–407;
f) A combination of natural ability and hard work make the poet, 408–418;
g) He must seek impartial criticism from those capable of expressing a frank opinion, 419–452;
h) A man who refuses to submit his work to criticism, and regards himself as divine, is a dangerous madman, who should be shunned, 453–476.

2. Time: 16 B.C.

Humano capiti cervicem pictor equinam
Iungere si velit et varias inducere plumas
Undique conlatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne;
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
Persimilem, cuius, velut aegri somnia, vanae
Fingentur species, ut nec pes nec caput uni
Reddatur formae. 'Pictoribus atque poetis
Quidlibet audendi semper fuit aequa potestas.'
Scimus, et hanc veniam petimusque damusque vicissim;
Sed non ut placidis coeant immitia, non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Adsuitur pannus, cum lucus et ara Dianae
Et properantis aquae per amoenos ambitus agros
Aut flumen Rhenum aut pluvius describitur arcus.
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare: quid hoc, si fractis enatat exspes
Navibus, aere dato qui pingitur? Amphora coepit
Institui; currente rota cur urceus exit?
Denique sit quidvis, simplex dumtaxat et unum.
Maxima pars vatum, pater et iuvenes patre digni,
Decipimur specie recti. Brevis esse laboro,

Obscurus fio; sectantem levia nervi
Deficiunt animique; professus grandia turget;
Serpit humi tutus nimium timidusque procellae;
Qui variare cupit rem prodigialiter unam,
Delphinum silvis adpingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber imus et unguis
Exprimet et mollis imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet. Hunc ego me, si quid componere curem,
Non magis esse velim, quam naso vivere pravo
Spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, aequam
Viribus et versate diu quid ferre recusent,
Quid valeant umeri. Cui lecta potenter erit res,
Nec facundia deseret hunc nec lucidus ordo.
Ordinis haec virtus erit et Venus, aut ego fallor,
Ut iam nunc dicat iam nunc debentia dici,
Pleraque differat et praesens in tempus omittat;
Hoc amet, hoc spernat promissi carminis auctor.
In verbis etiam tenuis cautusque serendis
Dixeris egregie, notum si callida verbum
Reddiderit iunctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget dabiturque licentia sumpta pudenter.
Et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadent parce detorta. Quid autem
Caecilio Plautoque dabit Romanus, ademptum
Vergilio Varioque? Ego cur, adquirere pauca
Si possum, invideor, cum lingua Catonis et Enni
Sermonem patrium ditaverit et nova rerum
Nomina protulerit? Licuit semperque licebit
Signatum praesente nota producere nomen.

Ut silvae foliis pronos mutantur in annos,
Prima cadunt, ita verborum vetus interit aetas,
Et iuvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque. Sive receptus
Terra Neptunus classes Aquilonibus arcet,
Regis opus, sterilisve palus diu aptaque remis
Vicinas urbes alit et grave sentit aratrum,
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius; mortalia facta peribunt,
Nedum sermonum stet honos et gratia vivax.
Multa renascentur quae iam cecidere, cadentque
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et ius et norma loquendi.
Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter iunctis querimonia primum,
Post etiam inclusa est voti sententia compos;
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant et adhuc sub iudice lis est.
Archilochum proprio rabies armavit iambo:
Hunc socci cepere pedem grandesque coturni,
Alternis aptum sermonibus et popularis
Vincentem strepitus et natum rebus agendis.
Musa dedit fidibus divos puerosque deorum
Et pugilem victorem et equum certamine primum
Et iuvenum curas et libera vina referre.
Descriptas servare vices operumque colores,
Cur ego si nequeo ignoroque, poeta salutor?
Cur nescire pudens prave quam discere malo?
Versibus exponi tragicis res comica non volt;
Indignatur item privatis ac prope socco
Dignis carminibus narrari cena Thyestae.
Singula quaeque locum teneant sortita decentem.
Interdum tamen et vocem comoedia tollit,

Iratusque Chremes tumido delitigat ore;
Et tragicus plerumque dolet sermone pedestri
Telephus et Peleus, cum pauper et exsul uterque
Proicit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querella.
Non satis est pulchra esse poemata; dulcia sunto
Et quocumque volent animum auditoris agunto.
Ut ridentibus arrident, ita flentibus adsunt
Humani voltus: si vis me flere, dolendum est
Primum ipsi tibi: tunc tua me infortunia laedent,
Telephe vel Peleu; male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia maestum
Voltum verba decent, iratum plena minarum,
Ludentem lasciva, severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum; iuvat aut impellit ad iram,
Aut ad humum maerore gravi deducit et angit;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum divusne loquatur an heros,
Maturusne senex an adhuc florente iuventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere aut sibi convenientia finge,
Scriptor honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer.
Iura neget sibi nata, nihil non adroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scaenae committis et audes
Personam formare novam, servetur ad imum,
Qualis ab incepto processerit, et sibi constet.

Difficile est proprie communia dicere; tuque
Rectius Iliacum carmen deducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati iuris erit, si
Non circa vilem patulumque moraberis orbem,
Nec verbum verbo curabis reddere fidus
Interpres, nec desilies imitator in artum,
Unde pedem proferre pudor vetet aut operis lex.
Nec sic incipies, ut scriptor cyclicus olim:
'Fortunam Priami cantabo et nobile bellum.'
Quid dignum tanto feret hic promissor hiatu?
Parturient montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte:
'Dic mihi, Musa, virum, captae post tempora Troiae
Qui mores hominum multorum vidit et urbes.'
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdim;
Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Troianum orditur ab ovo;
Semper ad eventum festinat et in medias res
Non secus ac notas auditorem rapit, et quae
Desperat tractata nitescere posse, relinquit,
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
Tu quid ego et populus mecum desideret audi,
Si plosoris eges aulaea manentis et usque
Sessuri, donec cantor 'vos plaudite' dicat;
Aetatis cuiusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
Reddere qui voces iam scit puer et pede certo
Signat humum, gestit paribus conludere et iram
Colligit ac ponit temere et mutatur in horas.
Imberbis iuvenis tandem custode remoto

Gaudet equis canibusque et aprici gramine campi,
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis cupidusque et amata relinquere pernix.
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet quod mox mutare laboret.
Multa senem circumveniunt incommoda, vel quod
Quaerit et inventis miser abstinet ac timet uti,
Vel quod res omnis timide gelideque ministrat,
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt. Ne forte seniles
Mandentur iuveni partes pueroque viriles,
Semper in adiunctis aevoque morabimur aptis.
Aut agitur res in scaenis aut acta refertur.
Segnius inritant animos demissa per aurem
Quam quae sunt oculis subiecta fidelibus et quae
Ipse sibi tradit spectator; non tamen intus
Digna geri promes in scaenam multaque tolles
Ex oculis, quae mox narret facundia praesens.
Ne pueros coram populo Medea trucidet,
Aut humana palam coquat exta nefarius Atreus,
Aut in avem Procne vertatur, Cadmus in anguem.
Quodcumque ostendis mihi sic, incredulus odi.
Neve minor neu sit quinto productior actu
Fabula, quae posci volt et spectanda reponi;
Nec deus intersit, nisi dignus vindice nodus
Inciderit; nec quarta loqui persona laboret.
Actoris partis chorus officiumque virile
Defendat, neu quid medios intercinat actus
Quod non proposito conducat et haereat apte.

Ille bonis faveatque et consilietur amice,
Et regat iratos et amet pacare timentis:
Ille dapes laudet mensae brevis, ille salubrem
Iustitiam legesque et apertis otia portis;
Ille tegat commissa, deosque precetur et oret
Ut redeat miseris, abeat fortuna superbis.
Tibia non, ut nunc, orichalco vincta tubaeque
Aemula, sed tenuis simplexque foramine pauco
Adspirare et adesse choris erat utilis atque
Nondum spissa nimis complere sedilia flatu;
Quo sane populus numerabilis, utpote parvus,
Et frugi castusque verecundusque coibat.
Postquam coepit agros extendere victor, et urbis
Latior amplecti murus, vinoque diurno
Placari Genius festis impune diebus;
Accessit numerisque modisque licentia maior.
Indoctus quid enim saperet liberque laborum
Rusticus urbano confusus, turpis honesto?
Sic priscae motumque et luxuriem addidit arti
Tibicen traxitque vagus per pulpita vestem;
Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia praeceps,
Utiliumque sagax rerum et divina futuri
Sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestis Satyros nudavit et asper
Incolumi gravitate iocum temptavit, eo quod
Inlecebris erat et grata novitate morandus
Spectator functusque sacris et potus et exlex.
Verum ita risores, ita commendare dicacis
Conveniet Satyros, ita vertere seria ludo,
Ne quicumque deus, quicumque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas,

Aut, dum vitat humum, nubes et inania captet.
Effutire levis indigna tragoedia versus,
Ut festis matrona moveri iussa diebus,
Intererit Satyris paullum pudibunda protervis.
Non ego inornata et dominantia nomina solum
Verbaque, Pisones, Satyrorum scriptor amabo,
Nec sic enitar tragico differre colori,
Ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
Speret idem, sudet multum frustraque laboret
Ausus idem: tantum series iunctura pollet,
Tantum de medio sumptis accedit honoris.
Silvis deducti caveant me iudice Fauni,
Ne velut innati triviis ac paene forenses
Aut nimium teneris iuvenentur versibus umquam,
Aut immunda crepent ignominiosaque dicta;
Offenduntur enim, quibus est equus et pater et res,
Nec, si quid fricti ciceris probat et nucis emptor,
Aequis accipiunt animis donantve corona.
Syllaba longa brevi subiecta vocatur iambus,
Pes citus; unde etiam trimetris adcrescere iussit
Nomen iambeis, cum senos redderet ictus
Primus ad extremum similis sibi. Non ita pridem,
Tardior ut paulo graviorque veniret ad auris,
Spondeos stabilis in iura paterna recepit
Commodus et patiens, non ut de sede secunda
Cederet aut quarta socialiter. Hic et in Acci
Nobilibus trimetris apparet rarus, et Enni
In scaenam missos cum magno pondere versus
Aut operae celeris nimium curaque carentis
Aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poemata iudex,

Et data Romanis venia est indigna poetis.
Idcircone vager scribamque licenter? An omnis
Visuros peccata putem mea, tutus et intra
Spem veniae cautus? Vitavi denique culpam,
Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales, nimium patienter utrumque,
Ne dicam stulte, mirati, si modo ego et vos
Scimus inurbanum lepido seponere dicto,
Legitimumque sonum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae
Dicitur et plaustris vexisse poemata Thespis
Quae canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis
Et docuit magnumque loqui nitique cothurno.
Successit vetus his comoedia, non sine multa
Laude; sed in vitium libertas excidit et vim
Dignam lege regi. Lex est accepta chorusque
Turpiter obticuit sublato iure nocendi.
Nil intemptatum nostri liquere poetae;
Nec minimum meruere decus vestigia Graeca
Ausi deserere et celebrare domestica facta,
Vel qui praetextas vel qui docuere togatas.
Nec virtute foret clarisve potentius armis,
Quam lingua Latium, si non offenderet unum
Quemque poetarum limae labor et mora. Vos, o
Pompilius sanguis, carmen reprehendite quod non
Multa dies et multa litura coercuit atque
Perfectum deciens non castigavit ad unguem.
Ingenium misera quia fortunatius arte
Credit et excludit sanos Helicone poetas
Democritus, bona pars non unguis ponere curat,

Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poetae,
Si tribus Anticyris caput insanabile numquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poemata: verum
Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet, exsors ipsa secandi;
Munus et officium, nil scribens ipse, docebo,
Unde parentur opes, quid alat formetque poetam,
Quid deceat, quid non, quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons:
Rem tibi Socraticae poterunt ostendere chartae,
Verbaque provisam rem non invita sequentur.
Qui didicit patriae quid debeat et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod iudicis officium, quae
Partes in bellum missi ducis; ille profecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque iubebo
Doctum imitatorem et vivas hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula nullius Veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur,
Quam versus inopes rerum nugaeque canorae.
Grais ingenium, Grais dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partis centum diducere. 'Dicat
Filius Albini: si de quincunce remota est
Uncia, quid superat? Poteras dixisse.' 'Triens.' 'Eu!
Rem poteris servare tuam. Redit uncia, quid fit?'
'Semis.' At haec animos aerugo et cura peculi
Cum semel imbuerit, speramus carmina fingi

Posse linenda cedro et levi servanda cupresso?
Aut prodesse volunt, aut delectare poetae,
Aut simul et iucunda et idonea dicere vitae.
Quicquid praecipies, esto brevis, ut cito dicta
Percipiant animi dociles teneantque fideles:
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris.
Ne quodcumque velit poscat sibi fabula credi,
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis,
Celsi praetereunt austera poemata Ramnes:
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo.
Hic meret aera liber Sosiis, hic et mare transit
Et longum noto scriptori prorogat aevum.
Sunt delicta tamen quibus ignovisse velimus;
Nam neque chorda sonum reddit, quem volt manus et mens,
Poscentique gravem persaepe remittit acutum;
Nec semper feriet, quodcumque minabitur, arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret, et citharoedus
Ridetur, chorda qui semper oberrat eadem;
Sic mihi, qui multum cessat, fit Choerilus ille,
Quem bis terque bonum cum risu miror; et idem
Indignor quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Ut pictura poesis: erit quae, si propius stes,
Te capiat magis, et quaedam si longius abstes.
Haec amat obscurum; volet haec sub luce videri,
Iudicis argutum quae non formidat acumen;
Haec placuit semel, haec deciens repetita placebit.

O maior iuvenum, quamvis et voce paterna
Fingeris ad rectum et per te sapis, hoc tibi dictum
Tolle memor, certis medium et tolerabile rebus
Recte concedi. Consultus iuris et actor
Causarum mediocris abest virtute diserti
Messallae, nec scit quantum Cascellius Aulus,
Sed tamen in pretio est; mediocribus esse poetis
Non homines, non di, non concessere columnae.
Ut gratas inter mensas symphonia discors
Et crassum unguentum et Sardo cum melle papaver
Offendunt, poterat duci quia cena sine istis;
Sic animis natum inventumque poema iuvandis,
Si paulum summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit,
Ne spissae risum tollant impune coronae:
Qui nescit versus tamen audet fingere. Quidni?
Liber et ingenuus, praesertim census equestrem
Summam nummorum, vitioque remotus ab omni.
Tu nihil invita dices faciesve Minerva,
Id tibi iudicium est, ea mens; si quid tamen olim
Scripseris, in Maeci descendat iudicis auris
Et patris et nostras, nonumque prematur in annum,
Membranis intus positis; delere licebit,
Quod non ediderís; nescit vox missa reverti.
Silvestris homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus,
Dictus ob hoc lenire tigris rabidosque leones.
Dictus et Amphion, Thebanae conditor urbis,
Saxa movere sono testudinis et prece blanda
Ducere quo vellet. Fuit haec sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare iura maritis,
Oppida moliri, leges incidere ligno.

Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus
Tyrtaeusque mares animos in Martia bella
Versibus exacuit; dictae per carmina sortes,
Et vitae monstrata via est; et gratia regum
Pieriis temptata modis; ludusque repertus,
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae sollers et cantor Apollo.
Natura fieret laudabile carmen an arte,
Quaesitum est: ego nec studium sine divite vena,
Nec rude quid prosit video ingenium; alterius sic
Altera poscit opem res et coniurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit Venere et vino; qui Pythia cantat
Tibicen, didicit prius extimuitque magistrum.
Nunc satis est dixisse: 'Ego mira poemata pango;
Occupet extremum scabies; mihi turpe relinqui est,
Et quod non didici sane nescire fateri.'
Ut praeco, ad merces turbam qui cogit emendas,
Adsentatores iubet ad lucrum ire poeta
Dives agris, dives positis in faenore nummis.
Si vero est, unctum qui recte ponere possit
Et spondere levi pro paupere et eripere atris
Litibus implicitum, mirabor si sciet inter
Noscere mendacem verumque beatus amicum.
Tu seu donaris seu quid donare voles cui,
Nolito ad versus tibi factos ducere plenum
Laetitiae; clamabit enim 'Pulchre! bene! recte!'
Pallescet super his, etiam stillabit amicis
Ex oculis rorem, saliet, tundet pede terram
Ut qui conducti plorant in funere dicunt
Et faciunt prope plura dolentibus ex animo, sic
Derisor vero plus laudatore movetur.

Socrates - p152 ~

Reges dicuntur multis urgere cululis
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus; si carmina condes,
Numquam te fallent animi sub volpe latentes.
Quintilio si quid recitares, 'Corrige, sodes,
Hoc' aiebat 'et hoc.' Melius te posse negares,
Bis terque expertum frustra; delere iubebat
Et male tornatos incudi reddere versus.
Si defendere delictum quam vertere malles,
Nullum ultra verbum aut operam insumebat inanem,
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertis,
Culpabit duros, incomptis adlinet atrum
Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit,
Fiet Aristarchus; non dicet: 'Cur ego amicum
Offendam in nugis?' Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urget
Aut fanaticus error et iracunda Diana,
Vesanum tetigisse timent fugiuntque poetam,
Qui sapiunt; agitant pueri incautique sequuntur.
Hic dum sublimis versus ructatur et errat,
Si veluti merulis intentus decidet auceps
In puteum foveamve, licet 'Succurrite' longum
Clamet 'Io cives,' non sit qui tollere curet.
Si curet quis opem ferre et demittere funem,
'Qui scis, an prudens huc se deiecerit atque
Servari nolit?' dicam, Siculique poetae
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Aetnam
Insiluit. Sit ius liceatque perire poetis:
Invitum qui servat, idem facit occidenti.

Nec semel hoc fecit, nec si retractus erit, iam
Fiet homo et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet; utrum
Minxerit in patrios cineres, an triste bidental
Moverit incestus. Certe furit, ac velut ursus,
Obiectos caveae valuit si frangere clatros,
Indoctum doctumque fugat recitator acerbus;
Quem vero arripuit, tenet occiditque legendo,
Non missura cutem, nisi plena cruoris, hirudo.

NOTES.

SERMONES — BOOK I.

SERMO I.

The Title: the manuscripts are practically unanimous for *Sermonum liber primus* and *Sermonum liber secundus*. Strict Latinity would require *liber prior* and *liber alter*. On *Sermonum*, see Introd. § 24.

1. qui fit, Maecenas: *how does it happen, Maecenas?* These words serve as a dedication of the first book of *Sermones* to Horace's friend and patron, Maecenas; see Introd. § 4. *Qui* is an adverb from the *i*-stem of the interrogative pronoun; with *qui* and *quo*, *cf. quibus* and *quorum*. See Introd. § 48. *b*. **quam . . . sortem . . . illa** = *illa sorte . . . quam*, a common form of expression in Latin. **sortem**: *lot, condition in life*, either as the result of *fors* or *ratio*.

2. ratio dederit . . . fors obiecerit: *his own choice has given him, or chance has thrown in his way; cf.* Cic. *ad Att.* xiv. 13. 3, *sed haec fors viderit, ea quae talibus in rebus plus quam ratio potest. Dederit* and *obiecerit* are subjunctive by attraction, the relative clause forming an essential part of the consecutive clause *ut . . . vivat*.

3. laudet: *but each man envies; sc. quisque*, implied in *nemo; cf.* Cic. *de Orat.* iii. 14. 52, *nemo extulit eum verbis . . . sed contempsit eum. Laudet* means 'to praise as happy,' and so 'to envy'; *cf.* Greek μακαρίζω. Note the asyndeton. **diversa**: *opposite, i.e.* differing widely from his own. **sequentis**: *those who follow*. Note that this idea, expressed in Greek by the article and the participle, is expressed in Latin by the participle alone; *eos sequentis* would have a different meaning. See note on *quaesitis*, line 38 below.

4. mercatores: *traders;* the reference is to men who sail in their own ships to foreign ports, *i.e.* wholesale traders, as opposed to *caupones; cf. Odes*, i. 1. 16. After the general statement of his subject

in lines 1–3, Horace presents it more vividly by the selection of specific types. In reading this line, be careful to give the spondees in the first four feet their full quantitative value, otherwise the rhythm is wholly lost. **gravis annis**: a descriptive epithet. Horace has in mind a soldier who has lost the vigor and enthusiasm of youth, but is not yet incapacitated for service. In his walks about the city (see i. 6. 111 f.) he must often have seen such men and heard their complaints.

5. multo . . . labore: note the separation of the adjective and the substantive, — a very common order in Latin. **iam**: *at last, i.e.* after years of service. **membra**: object of *fractus*, which is used in a middle sense. See Introd. § 38. c.

6. contra: *on the other hand*, a common expression in the *Serm.* and *Epist.*; *cf.* i. 2. 4; i. 2. 30; i. 6. 12; *etc.* **iactantibus**: note the tense. It is in the midst of the storm that the trader envies the soldier. **Austris**: the reference is of course to winds in general, but Horace, as usual, gives vividness to his picture by selecting a specific example. *Auster*, the burning *sirocco*, is often used of a stormy wind; *cf. Odes*, iii. 3. 4; iii. 27. 22; iv. 14. 21; *etc.*

7. quid enim? *why so?* a colloquial expression. *Cf.* Porph. *ad loc.*, *quasi interpellante affectu hoc dicitur, et est etiam consuetudinis nostrae.* In Cicero, *quid enim* introduces a point that might be advanced in opposition to an argument, and is always followed by a question; *e.g. Tusc. Disp.* iv. 4. 8, *quid enim? metusne conturbet?* **concurritur**: impersonal. **horae momento**: *in a short time; cf. puncto mobilis horae*, *Epist.* ii. 2. 172. In these expressions, *horae* does not have its literal meaning of 'an hour,' but is practically synonymous with *temporis*, as in Livy xxxv. 11. 13, *momento temporis castra relicta erant.* The same thing is probably true of Plin. *N. H.* vii. 172, *Maecenati triennio supremo nullo horae momento contigit somnus*, where of course we have hyperbole.

8. cita mors: contrasted with the trader's end after a long struggle with the gale; *cf.* Porph. *ad loc.*, *quasi diu navem iactantibus austris hoc dicitur.*

9. laudat: for the meaning, see note on line 3 above. **iuris legumque peritus**: the reference is not to the professional lawyer (*causidicus, patronus*), but to the city gentleman skilled in legal lore (*iuris consultus*). His clients called on him early in the morning, at the time of the *salutatio*; *cf. Epist.* ii. 1. 103–104. The early rising which these services made necessary would appear to Horace a special hardship; *cf.* i. 6. 122; ii. 3. 3.

10. sub galli cantum: *just before cock-crow.* The anxious client arrives betimes. **ubi**: note the position of the word, a common order in Latin. **ostia pulsat**: *knocks at the door. Cf. Odes*, i. 4. 13, *Pallida mors aequo pulsat pede pauperum tabernas, Regumque turris.*

11. ille: does not refer to the *consultor*, who comes of his own accord, but with the city gentleman is contrasted a countryman (*agricola*, line 9; *rusticus*, line 17) who, because he has given bail to appear in court on a certain day (*datis vadibus*), is obliged to come to the city against his will (*extractus*); *cf.* i. 9. 36.

12. solos, *etc.*: note the spondees in the first four feet, and see note on line 4. **clamat**: *cries out.* The countryman is evidently visiting the city for the first time, and is amazed at its beauty and magnificence.

13. cetera de genere hoc: *other instances of the kind.* A common expression in Lucretius, of whom there are many reminiscences in Horace. *Cf.*, *e.g.*, Lucr. v. 164, *Cetera de genere hoc adfingere et addere, Memmi, Desiperest.* **adeo sunt multa**: parenthetical, instead of *adeo sunt multa ut . . . valeant.* A common Latin usage. **loquacem**: *i.e.* even so loquacious a fellow as Fabius. Note the emphatic position of the adjective.

14. Fabium: Porph. says *Q.(uod) Fabius Maximus Narbonensis, equestri loco natus, Pompeianas partes secutus, aliquot libros ad Stoicam philosophiam pertinentes conscripsit.* Since such a note might be constructed from the hint given in the text, it is doubtful whether much weight ought to be assigned to this and similar utterances of Porphyrio. **valent**: *are enough to.* **ne te morer**: *not to delay you, i.e.* to make a long story short; a parenthetical final clause.

15. quo rem deducam: *to what conclusion I am coming;* more lit., 'to what end I will spin the thread of my discourse.' **si quis deus**: Horace, in his usual manner, has a specific god in mind, namely, Jupiter, as appears below. See notes on *mercatores*, line 4, and *Austris*, line 6 above. **en ego . . . iam faciam quod voltis**: *lo! I will forthwith do what you wish.* The god appears to grant the wishes of the dissatisfied men. The scene is sketched vividly, as it might be acted on the stage. The god is thought of as appearing between the pairs of men whose lots in life are to be exchanged.

16. qui modo miles: *sc. eras.* The ellipsis, which is not consciously present to the mind, is characteristic of the colloquial language.

17. hinc vos, vos hinc . . . discedite: *i.e.* go your several ways. Note the chiasmus.

18. mutatis . . . partibus: *with your rôles* (in the drama of life) *changed.* **heia**: *well!* an exclamation of impatience, as the men hesitate to accept the opportunity offered them.

19. nolint: *sc. mutare partes*, the apodosis to *dicat* in line 15. **licet**: *sc. eis*, to the case of which *beatis* is attracted.

20. causae: genitive of the whole with *quid.* **merito**: note the emphatic position. Grammatically *merito* modifies *iratus;* in sense it refers both to the anger and to the mode of expressing it. **quin**: *why . . . not*, the original meaning (*cf. qui*, line 1). It introduces the indirect deliberatives *inflet . . . dicat.* **illis**: the dative is governed both by *buccas inflet* and *iratus* (see note on *merito* above), an example of the ἀπὸ κοινοῦ construction. **ambas . . . buccas inflet**: a comic representation of anger, such as Horace had doubtless seen in some mime, or farce. *Bucca* (French *bouche*) is the colloquial word, which eventually displaced the classical *os.* *Cf.* Cic. *ad Att.* i. 12. 4, *si rem nullam habebis, quod in buccam venerit scribito.* See Introd. § 55. *a.*

22. facilem: *easy-going, good natured.*

23. praeterea: taking up the subject again with *ille gravem . . .* in line 28. A common expression in Lucretius (*cf. cetera de genere hoc*, line 13, and the note); *e.g.* ii. 757, *Praeterea si nulla coloris principiis est Reddita natura. . . .* **ut qui iocularia**: sc. *percurrit: like one who rattles off jokes, i.e.* like a writer of farces. *Cf.* Liv. vii. 2. 5, *imitari deinde eos iuventus simul inconditis inter se iocularia fundentes versibus coepere.* On the ellipsis, see note on i. 1. 16.

24. quamquam: *and yet.*

25. olim: *sometimes; olim*, from *ol-* + the instrumental ending *-im*, means *at that time* (*i.e.* any time except the present), hence *formerly, hereafter*, or *sometimes.* **dant crustula**: *cf.* Quint. i. 1. 26, *non excludo autem, id quod est notum irritandae ad discendum infantiae gratia eburneas etiam litterarum formas in lusum offerre;* Hieron. *Epist.* 12, *interim modo litterarum elementa cognoscat, iungat syllabas . . . atque ut voce tinnula ista meditetur, proponantur ei crustula, mulsa praemia.*

26. elementa prima: *their letters.* **velint . . . discere**: *may wish to learn, i.e.* may regard it as a pleasure to learn.

27. sed tamen: *but yet, i.e. quamquam nihil vetat ridentem dicere verum*, implied in *quamquam . . . quid vetat?* **quaeramus**

seria: *i.e. let us consider the matter seriously. Seria* is the neuter plural of the adjective used as a substantive, object of *quaeramus*. See Introd. § 49. *b*.

28. ille gravem duro, *etc.*: the same examples as in lines 4–14, except that here, since avarice is to be named as the cause of discontent, the *perfidus caupo* (see note on *mercatores*, line 4) is substituted for the *iuris consultus*, whose services were given without compensation. See above, line 9. Note the juxtaposition of *gravem* and *duro*, emphasizing the difficulty of the labor. *Cf. Odes*, i. 1. 11.

29. hic: opposed to *ille* in the preceding line. **nautae** = *mercatores; cf.* Tibull. i. 3. 39, *Nec vagus ignotis repetens compendia terris Presserat externa navita merce ratem.*

30. currunt: a common expression in such a connection. *Cf. Epist.* i. 1. 45, and Virg. *Aen.* iii. 191, *vastum cava trabe currimus aequor*, cited by Porphyrio. **hac mente**: *with this idea.* Note the emphatic position of the phrase.

31. senes: *when they are old men.* **tuta**: contrasted with the dangers of military service or of a seafaring life.

32. sint congesta: the subjunctive shows that the *cum*-clause is part of the indirect discourse introduced by *hac mente*. **cibaria**: *i.e.* enough to live on; the word is used of the rations of slaves or of soldiers, and implies the bare necessities of life.

33. parvola: *tiny*, diminutive of *parvus*. The use of diminutives is characteristic of the colloquial language, but here *parvola* is used for the sake of contrast. See note on *magni laboris* below, and Introd. § 55. *e*. **exemplo est**: *sc. eis, that is their model, i.e.* the example they cite in self-justification; *exemplo* is the dative of purpose, for which the poets, especially Propertius and Ovid, sometimes use the predicate nominative or accusative; *e.g.* Prop. i. 22. 6, *Sic mihi praecipue, pulvis Etrusca, dolor.* **magni . . . laboris**: *magni* is contrasted with *parvola*, 'that tiny type of giant industry' (Conington). *Cf.* line 56 below. The genitive of quality modifies *formica* directly, instead of the usual *formica, animal magni laboris; cf. Odes*, i. 36. 13; Liv. iv. 41. 12, *exactae iam aetatis Capitolinus.*

36. quae = *at ea.* **simul** = *simul ac*, as frequently; *cf.* line 67 below. **inversum contristat Aquarius annum**: in January the sun is in Aquarius, and the year has completed its circle; hence *inversum, brought to an end. Contristat* is appropriately used of the rainy Roman winter; *cf.* Porph. *ad loc., maxime sole in Aquario constituto tempestates horrendae et frigora ingentia solent esse.*

The adjective *tristis* is a frequent epithet of *imber* and the like; *cf.* *Odes*, i. 3. 14, *tristis Hyadas*.

38. quaesitis = *acquisitis*, modifies *illis*, *the store that it has got together*. Notice the difference in meaning between *illis quaesitis* and *sequentis* in line 2; see the note. The use of the simple for the compound verb is colloquial and poetic. **sapiens**: *like a true philosopher;* note the position of the word. *Sapiens* is the Latin equivalent of the Greek *philosophus*. It is used as a substantive; see note on line 27 above. **cum**: adversative, *whereas*.

39. demoveat: potential subjunctive.

40. dum ne: a colloquial expression, instead of the usual *dummodo ne*. **alter**: note that the word is *alter*, not *alius;* hence THE *other man, your rival*. The avaricious man is willing to endure any hardship or encounter any danger, provided he can keep his rival from outstripping him in the race for riches.

41. quid iuvat . . . te: *what pleasure can it give you?*

42. furtim . . . timidum: these words vividly portray the anxiety which comes with increase of riches. **deponere**: the usual word for intrusting money to some one's care; here used ironically.

43. quod = *at id; cf. quae* in line 36. The miser tries to justify his conduct. **vilem . . . assem**: *a paltry farthing*. The *as* was the unit of the Roman coinage, originally a pound of copper. It was gradually reduced until its weight was but half an ounce and its value less than a cent. It was used proverbially of a small sum; *cf.* *Epist.* ii. 2. 27, *viatica ad assem perdiderat*.

44. at ni id fit: *i.e. nisi comminuas*. **pulchri**: genitive of the whole; *cf. causae*, line 20 above. **constructus acervus**: the poet has in mind the figure of the ant; *cf. acervus quem struit*, line 34.

45. milia frumenti: *sc. medimnum*, genitive plural. *Cf.* Lucil. 486 L., *Milia dum centum frumenti tollis medimnum, Vini mille cadum*. **triverit**: jussive subjunctive with concessive force; *cf.* i. 3. 15. **area**: *threshing-floor*, a paved surface near the field, on which the sheaves were spread. The grain was then trodden out by oxen, or threshed out by the *tribulum* or by flails. *Cf.* Varro, *De Re Rustica*, i. 52, *id* (*tribulum*) *fit e tabula lapidibus aut ferro asperata, quae cum imposito auriga aut pondere gravi trahitur iumentis iunctis, discutit e spica grana*. Such threshing-floors may be seen to-day in Italy and Greece.

46. hoc: *on this account; cf.* i. 3. 93.

47. reticulum: *the bag* (English *reticule*) in which bread for

the use of the troop of slaves was carried. *Cf.* Juv. xii. 60, *Mox cum reticulis et pane et ventre lagonae Aspice sumendas in tempestate secures.* **venalis**: *slaves;* strictly, slaves offered for sale, who are here represented as being driven in a gang to the slave-market. Such a sight must have been a common one in Rome, and furnishes an apt illustration. The rich man has the burden of his wealth to carry, but can do no more than satisfy his actual needs. *Venalis* is a substantive formed by the ellipsis of *servos*. See note on line 27 above. **inter**: governs *venalis*. The anastrophe of dissyllabic prepositions is common in Horace.

48. forte vehas: *you should happen to carry.* Horace is fond of conditions of this type. **accipias . . . portarit**: note the tenses, *you would receive no more* at the halt for dinner, *than he who carried nothing* on the march.

49. quid referat: *what difference would it make?* apodosis to the protasis implied in *viventi*. **intra naturae finis viventi**: *to one who lives within the bounds which nature sets, i.e.* if you live according to nature's laws. The dative (*viventi*), which is rare with *refert*, is a dative of reference; *cf.* Tac. *Ann.* xv. 65, *non referre dedecori, si citharoedus demoveretur et tragoedus succederet*, where Nipperdey proposes to read *dedecoris;* Plaut. *Truc.* 394, *quoi rei te adsimulare retulit?* The usual construction is the genitive, or *ad* with the accusative.

50. iugera: *acres.* The *iugerum* was strictly about two-thirds of an acre, containing 28,800 square feet, while the acre contains 43,560. **centum an mille**: either amount would be too great for one *intra naturae finis viventi.*

51. at suave est: an attempt at self-justification by the avaricious man.

52. parvo: *sc. acervo.* See note on line 27 above. **tantundem**: *just as much* as the rich man, who required no more than the poor man to satisfy his actual needs. **haurire relinquas**: *allow us to take*, a poetical use of the infinitive.

53. cumeris: *chests* or *bins* of pottery or wicker-work (*cf. Epist.* i. 7.30) contrasted with the granaries of the rich man. Ablative of comparison with *plus.*

54. liquidi: *i.e. aquae*, to be taken with *urna. Urna* is the *jar* in which water was drawn and carried, while *cyatho* is the *ladle* for dipping it out.

55. mallem: *I should prefer.* The form of the apodosis contrary

to fact, since the man is thought of as standing by the little brook (note *hoc*) and wishing that he might draw from the great river.

56. fonticulo: *brooklet.* The diminutive is here used in its literal sense and contrasted with *magno*. See note on line 33 above. **eo**: ablative of cause, *thus it happens.*

57. plenior . . . iusto: *greater than is right.* *Iusto* is the neuter of the adjective used substantively.

58. cum ripa simul: *bank and all.* **Aufidus acer**: as usual, Horace uses a specific example (see note on *Austris*. line 6 above), and naturally chooses the river near his home. With the epithet *acer*, *cf.* *Odes*, iii. 30. 10; iv. 9. 2; iv. 14. 25.

59. qui . . . is: *the man who;* for *is . . . qui* (see note on *quam sortem . . . illa*, line 1 above). **tantuli**: genitive with *eget*. See B. 212. 1. **eget . . . est opus**: *desires only so much as is actually necessary.* **limo turbatam**: the poet is thinking of the Aufidus when swollen by the spring freshets, at which time only could it properly be called *magnum flumen.*

61. bona pars = *magna pars.* Porph. says: *bona nunc pro magna dictum, ut saepe Ennius et alii veteres. Cf. Odes*, iv. 2. 46. The expression is not found in the fragments of Ennius which have come down to us, but is found in Ter. *Eun.* 123, *Nam hic quoque bonam magnamque partem ad te attulit;* Cic. *De Orat.* ii. 3. 14, *bonam partem sermonis in hunc diem esse dilatam.* **cupidine**: always masculine in Horace. **falso**: *blind, i.e.* misleading.

62. quia tanti quantum habeas sis: *because you are rated by the amount of your possessions. Cf.* Lucil. Inc. 23 M., *Quantum habeas, tantum ipse sies tantique habearis. Tanti* is genitive of value, used predicately with *sis*. *Habeas* and *sis* are subjunctive because of the indefinite second person singular.

63. illi: *such a man as that,* the individual suggested by *bona pars.* The usual construction with *facio* in this sense is the instrumental ablative. The dative occurs also in Cic. *pro Caec.* 11. 30, *quid huic tu homini facias?* **libenter**: *of his own free will.* Note the emphatic position.

64. quatenus: *as long as, i.e. since. Quatenus* always has this meaning in Horace. It is found first in Lucr. ii. 927, *Quatenus in pullos animalis vertier ova Cernimus alituum.* Lucr. is followed by Horace and Ovid, but the usage is not found in prose before Val. Max. **id facit**: *i.e. miser est.* **quidam . . . Athenis**: *a man at Athens*, a colloquial form of expression.

65. populi voces: *popular opinion.*

66. sibilat: a means of expressing disapproval in the theatre, as *plaudo* expressed the reverse. Both words are used metaphorically.

68. Tantalus: the stories of the crime and punishment of Tantalus are variously told. This is the Homeric version, which we might expect Horace to follow. Our English verb to *tantalize* is derived from Tantalus. Note that, as usual, Horace identifies the person addressed and the one with whom he is compared, instead of saying *sicut Tantalus, captas.* *Cf.* lines 32–33 above. **captat**: note the intensive verb.

69. quid rides? *what are you laughing at?* A rhetorical device. The poet anticipates a derisive laugh at his hackneyed story.

70. saccis: there is evidently a pun on *saccis* and *sacris* (at the end of line 71). Such plays on words are common in comedy, to which satire, especially in its dialogues, is closely allied, since both represent the language of everyday life.

71. indormis inhians: *you fall asleep, gloating over; i.e.* he sits so long in contemplation of his wealth, that sleep overcomes him. **et**: *and yet*, adversative. **tamquam**: modifies *sacris.*

72. cogeris: the verb has the force of the middle voice, *force yourself.* **pictis tamquam gaudere tabellis**: *enjoy them as if they were pictures, i.e.* through the sight alone. A painting of a pile of money-bags would in reality be just as useful.

73. quo valeat nummus: *what money is for.*

74. panis . . . holus, vini sextarius: the bare necessaries of life, since wine was regarded as an essential article of food, and not as a luxury. The *sextarius* was .54 of a litre, *i.e.* about a pint. **ematur**: jussive subjunctive.

75. quis . . . doleat natura negatis: *i.e.* the comforts, but not the luxuries of life; things whose loss would really be felt. *Negatis* has a conditional force. On the form *quis* (ablative), *cf.* note on *qui*, line 1.

76. an: here, as often, with an ironical force, introducing a *reductio ad absurdum.* **vigilare**: in apposition with *hoc* in line 78.

77. incendia: fires were of frequent occurrence in ancient Rome, and were greatly dreaded. **servos**: another source of constant menace. *Cf.* Fest. p. 348, *quot servi, tot hostes, in proverbio est;* Sen. *Epist.* 47. 5, *deinde eiusdem arrogantiae proverbium iactatur: totidem hostes esse quam servos.* The same dangers are spoken of together in *Epist.* ii. 1. 121.

78. ne te compilent fugientes: *lest they rob you, and take to their heels.* The slaves run away, and rob their master before leaving the house.

79. optarim: potential subjunctive. **bonorum**: genitive with *pauperrimus*, an extension of the construction with adjectives of plenty and want; *cf. Odes*, iii. 30. 11; *Serm.* ii. 3. 142; and see Introd. § 40. *a.* After *pauperrimus, bonorum*, which is reserved to the end of the sentence, comes in the nature of a surprise, a common device in Horace; note the emphatic position of *horum*.

80. frigore: *a chill* of fever, a common affection in the malarial district in which Rome was situated. *Cf. frigida quartana*, ii. 3. 290.

81. casus: *misfortune*, with the double idea of 'chance' or 'accident,' and 'danger.' Cf. ii. 5. 49, *si quis casus puerum egerit Orco.* **lecto te adfixit**: *has confined you to your bed.* **qui adsideat**: *some one to sit by your side;* the subjunctive has a final force.

83. gnatis: in the *Sermones*, the spelling of the substantive is *gnatus* (*gnata*), while that of the participle is *natus*. *Cf.* i. 3. 43; i. 5. 53; ii. 3. 203. In the *Odes*, both are spelled without the *g*. *Cf.* ii. 18. 28; iii. 5. 42; iv. 4. 55.

85. pueri atque puellae: *of both sexes*, a stereotyped expression. *Cf.* ii. 3. 130, *Insanum te omnes pueri clamentque puellae.*

86. tu: emphatic personal pronoun, contrasted with *nemo*. **argento**: dative governed by *post-ponas*, which is divided by tmesis. For the tmesis, *cf.* i. 3. 92; i. 6. 58.

87. si nemo praestet: a subjunctive protasis with the apodosis in the indicative (*miraris*). **merearis**: subjunctive by attraction.

88. an si: see note on *an* in line 76. **nullo labore**: *sc. tuo, with no effort on your part.* **cognatos . . . amicos**: corresponding respectively to *uxor* and *filius* and *vicini*, *noti*, lines 84 and 85 above.

90. infelix: *fruitlessly*, applied not only to plants (*infelix lolium*, Virg. *Georg.* i. 154), but to men as well; *cf. Ars Poet.* 34, *infelix operis summa.* **asellum**: the diminutive does not here, as in line 56, refer merely to size, but, as often, has a notion of contempt, *a sorry ass.*

91. in Campo: *sc. Martio, i.e.* on the race-course.

92. denique: *in short*, summing up the discourse and bringing it to a close. **plus**: *a superfluity*, more than enough for your actual needs.

94. parto: *sc. eo*, antecedent of *quod;* ablative absolute. **quod**

avebas: with reference to *cum habeas plus*, and to *congesta cibaria*, line 31. **facias**: *meet with the fate of.*

95. dives: followed by an explanatory consecutive clause, though not modified by an adverb, — not an uncommon construction in the Satires. See i. 7. 13; ii. 7. 10; *Epist.* i. 16. 12; and *cf. ita sordidus*, *ut* in line 96.

96. ut metiretur nummos: a proverbial expression for great wealth. *Cf.* Petron. 37, *Fortunata appellatur, quae nummos modio metitur.*

97. servo: the singular may possibly imply that Ummidius had but one slave (*than his slave*), which would vividly portray his meanness. *Cf.*, however, *Epist.* i. 16. 63, *qui melior servo avarus*, 'how much better is the miser than a slave.' **ad usque supremum tempus**: *sc. vitae, up to his very last moment.*

99. at: *but in fact.* He fell a victim not to *penuria victus*, but to the *liberta*. **liberta**: freed slaves were called *liberti* (*-ae*) with reference to their former masters, *libertini* with reference to their position in the community.

100. divisit medium: *cut in two.* **Tyndaridarum**: *of Tyndareus' children*, referring to Clytemnestra, who slew her husband Agamemnon with an axe. On the identification of the *liberta* with Clytemnestra, see note on *Tantalus*, line 68 above.

101. Naevius . . . Nomentanus: the latter was a well-known spendthrift, often mentioned by Horace; *e.g.* i. 8. 11; ii. 1. 22; ii. 3. 175 and 224. The former may possibly be the same as the *simplex Naevius* of ii. 2. 68.

102. pugnantia . . . frontibus adversis: like contending gladiators; *cf.* i. 7. 20. The metaphor is not an unusual one; *cf.* Lucr. vi. 117, *concurrere nubes Frontibus adversis.* Horace is fond of metaphors derived from gladiators and gladiatorial contests.

103. componere: *to reconcile.*

104. vappam: *a good-for-nothing*, lit. *vapid wine.* *Cf.* Plin. *N.H.* 14. 125, *vappae accipit nomen probrosum etiam hominum, cum degeneravit animus.* **nebulonem**: a colloquial word, occurring also in Lucil. 391 L., *Publius Parus mihi* [*tubitanus*] *quaestor Hibera In terra fuit, lucifugus, nebulo id genus sane.* It is connected with *nebula, cloud, mist.*

105. Tanain . . . socerumque Viselli: these two men illustrated extremes of some sort. *Tanain* is in form a Greek accusative.

107. quos ultra citraque: note the anastrophe, and *cf.* line 47

above. **nequit consistere rectum**: *one cannot be right*, lit. *right cannot exist*.

108. illuc, unde abii, redeo: *i.e.* to the beginning of the Satire. **qui**: *cf. qui fit* in line 1. *Qui* is used very often by Horace in direct questions, but only here in an indirect question. *Cf.*, however, Lucr. iv. 633, *Nunc aliis alius qui sit cibus unicus aptus Expediam;* iv. 887, *nunc qui fiat . . . dicam.* **ut avarus**: *on account of avarice, inasmuch as he is avaricious.* The *ut* is explanatory; *cf.* ii. 2. 111, *ut sapiens; Odes*, iii. 5. 42, *ut capitis minor.* Avarice has been found to be the cause of the universal discontent, and is now for the first time directly stated as such.

110. aliena capella: *another's goat.* *Cf.* Ovid, *Ars Amat.* i. 349, *Fertilior seges est alienis semper in agris, Vicinumque pecus grandius uber habet.*

111. tabescat: *cf. Epist.* i. 2. 57, *invidus alterius macrescit rebus opimis.*

112. hunc atque hunc: *one man after the other.* The double meaning of *superare* suggests the following figure. Note that Horace, in his usual manner, identifies the miser and the charioteer; see note on *Tantalus*, line 68 above.

113. sic: modifying *festinanti* and not correlative with the following *ut*. **obstat**: *bars his way.*

114. carceribus: *the stalls* from which the chariots started; also called *claustra; cf. Epist.* i. 14. 9, *amat spatiis obstantia rumpere claustra.* **missos**: the technical word for the start of a race. *Cf.* Enn. *Ann.* 89, *quam mox emittat pictis ex faucibus currus.* With the whole passage, *cf.* Virg. *Georg.* i. 512, —

> *At cum carceribus sese effudere quadrigae,*
> *Addunt in spatia et frustra retinacula tendens*
> *Fertur equis auriga, neque audit currus habenas.*

115. suos: *sc. equos*, object of *vincentibus.* **illum praeteritum**: *i.e. aurigam quem praeteriit.*

116. temnens = *contemnens*, a somewhat rare use of the word, and one which is confined to poetry. See note on *quaesitis*, line 38 above. **extremos inter euntem** = *quasi inter extremos eat* or *ut inter extremos euntem.*

117. inde fit: *that is why it happens*, the answer to *qui fit* in line 1. **raro**: a modified statement; *cf. nemo* in line 1.

119. cedat uti conviva satur: *cf.* Lucr. iii. 938, *Cur non ut*

plenus vitae conviva recedis, Aequo animoque capis securam, stulte, quietem ? Cedat is subjunctive in a clause of characteristic.

120. Crispini: a Stoic and a versifier, whom Horace satirizes also in i. 3. 139; i. 4. 14; and ii. 7. 45. In the second of the passages named, as is implied here, he is described as an unduly prolific writer. **scrinia**: cylindrical boxes, usually of beech-wood, for holding rolls of manuscript. **lippi**: this affection, which seems to have been a common one at Rome, is often the subject of jests. So by Horace, although he suffered from it himself; see i. 5. 30 and 49.

121. verbum non amplius addam: a pleonastic expression; cf. Lucr. iii. 941, *cur amplius addere quaeris ?*

SERMO III.

1. vitium: this word, from *viere*, 'bend,' 'twist,' and cognate with *vitis*, 'vine,' designates primarily a straying or deviation from the *norma*, or conventional standard; *cf.* English *wrong*, from Old English *wringan* ('bend,' 'twist'), English *wring*. Hence it is applied, not only to faults, but also to eccentricities of conduct.

2. inducant animum: for *inducant in animum, make up their mind.* **rogati, iniussi**: note the chiastic order and the resulting emphasis.

3. Sardus: in the emphatic position, as a term of contempt; *cf.* Cic. *ad Fam.* vii. 24, *Sardos venales, alium alio nequiorem.*

4. ille: *the notorious.* **hoc**: *scelitium.* **Caesar**: the reference is to Octavian, *i.e.* C. Julius Caesar Octavianus, afterward Augustus. **posset**: note the tense, *was in a position to compel him;* subjunctive in a characteristic clause.

5. peteret: a future condition transferred to past time. **patris**: *i.e.* his adoptive father, Julius Caesar.

6. collibuisset: in the same construction as *peteret.* The verb is used only in the tenses from the perfect stem. **ab ovo usque ad mala**: a proverbial expression, meaning from the beginning to the end of a dinner. Eggs formed a part of the *gustatio*, the appetizers which introduced the *cena* (see ii. 8 and the Outline); while apples and other fruits were served with the *mensa secunda*, or dessert. Music was a common form of entertainment at the close of a dinner, but Tigellius, if the fancy seized him, would sing from beginning to end.

7. io Bacchae: apparently the beginning of a dithyramb. **modo summa voce . . . ima**: *i.e.* now in a deep bass voice, now in a

shrill falsetto. The *summa chorda*, which was the longest, had the deepest tone, the *ima* the highest. The terms were reversed when applied to the voice, as we see from Quint. xi. 3. 42, *ima vim non habet, summa rumpi periclitatur.* Horace seems to use the terms suited to the tetrachord, but to apply them to the voice.

8. chordis: probably instrumental ablative.

9. aequale: *consistent; cf.* line 19. **velut qui . . . hostem**: a combination of *currebat velut fugiens hostem* and *currebat velut is currit qui fugit hostem.*

10. persaepe: *sc. incedebat*, implied in *currebat.* With the whole passage, *cf.* Sall. *Cat.* 15 (of Catiline), *citus modo, modo tardus incessus.*

11. sacra ferret: *i.e.* with slow and stately tread; *cf.* Ovid, *Amor.* iii. 13. 27, *More patrum sancto velatae vestibus albis Condita supposito vertice sacra ferunt.* **ducentos**: *hundreds of;* the choice of *ducentos* to represent an indefinite large number is perhaps affected by the alliteration *ducentos . . . decem.* See Introd. § 50.

12. decem servos: a small number for a man of his station. **reges atque tetrarchas**: the cognate accusative, or accusative of the inner object, in its extended form. See Introd. § 38. *b. Cf.* Cic. *ad Att.* ix. 2. 3, *Postumus Curtius venit, nihil nisi classes loquens et exercitus.* Tetrarch was a general title for a petty Oriental prince.

13. omnia magna: in apposition with *reges atque tetrarchas; magna* is in predicate relation to *omnia, — all things big.* **mensa tripes**: *i.e.* an old-fashioned table. Cf. Plin. *N.H.* xxxiv. 14, *nam triclinia aerata abacosque et monopodia Cn. Manlium Asia devicta primum invexisse triumpho suo, quem duxit anno urbis DLXVII, L. Piso auctor est.*

14. concha: *i.e.* a shell, instead of the silver salt-cellar which was sometimes the adornment even of a humble table. Cf. *Odes*, ii. 16. 14. **salis puri**: *i.e. of plain salt*, not flavored with other condiments; *cf.* Plin. *N.H.* xxxi. 37, *servandis carnibus aptior (sal) acer et siccus, ut Megaricus. Conditur etiam odoribus additis et pulmentari vicem implet.*

15. quamvis crassa: *however coarse it may be.* **deciens centena**: *sc. milia sestertium* (genitive plural), about $50,000. **dedisses**: jussive subjunctive with conditional force, *if you had given.*

17. erat: apodosis to the condition contrary to fact; *erat* is used instead of *fuisset* for vividness.

18. mane: here a substantive, a use mainly confined to poetry

and to post-Augustan prose. **nil fuit umquam**: *there never was anything.* With the use of the neuter, *cf.* i. 6. 55, *dixere quid essem; Odes*, i. 12. 17. Introd. § 43. *b.*

19. sic impar sibi: *so inconsistent; cf.* line 9, *nil aequale homini fuit illi.* **nunc**: *at this point.* **dicat**: *may say;* genuine potential subjunctive, without an implied apodosis. See B. 280. 1. **quid tu?** *how about yourself? sc. facis*, and note the emphatic *tu.*

20. immo: *oh, yes. Immo* contradicts or corrects a preceding statement, and has therefore the general meaning 'yes' after a negative and 'no' after an affirmative sentence. **minora**: this word comes in the nature of a rhetorical surprise, since from the form of the sentence we should expect *maiora* or *magna.* See note on *bonorum*, i. 1. 79.

21. Maenius: a typical figure in the satires of Lucilius.

22. ut ignotum: *i.e.* as if we did not know you. **dare verba**: *deceive*, give words instead of the reality; a common expression in comedy. *Cf.* Plaut. *Capt.* 651, *verba mihi data esse video, etc.*

23. egomet mi: note the strong emphasis on the first personal pronoun.

24. stultus et improbus: note the emphatic position. **notari**: for the infinitive with *dignus*, see Introd. § 46. *a.*

25. pervideas . . . inunctis: *look upon your own faults like a purblind man with anointed eyes. Mala* is a stronger expression than *vitia; cf.* the 'beam' and the 'mote' of scripture.

26. in: *in the case of.* **acutum**: accusative of the inner object; see note on line 12 above. For a similar phrase, see Lucr. iv. 802, *acute cernere;* for a similar construction, i. 8. 41.

27. aquila: *cf. Il.* xvii. 673,—

> Ὣς ἄρα φωνήσας ἀπέβη ξανθὸς Μενέλαος,
> πάντοσε παπταίνων ὥστ' αἰετὸς, ὅν ῥά τέ φασιν
> ὀξύτατον δέρκεσθαι ὑπουρανίων πετεηνῶν.

serpens Epidaurius: the serpent was regarded by the Greeks as keen-sighted, whence the name δράκων (from δέρκομαι, δρακεῖν). The symbol of Asklepios, whose principal shrine was at Epidaurus, was a serpent. When the temple to Asklepios (Aesculapius) was built on the island in the Tiber, a serpent was brought to it from Epidaurus, as the representative of the god.

28. vitia . . . tua: both the faults referred to in lines 29–32 are mentioned by Horace as characteristic of himself. *Cf. Epist.* i. 20. 25 and i. 1. 94–96.

29. acutis naribus: *keen criticism. Cf.* i. 4. 8, and the opposite expression, *naris obesae*, in *Epod.* 12. 3.

30. possit: potential subjunctive, like *dicat*, in line 19.

31. rusticius tonso: *his hair is cut in a somewhat countrified style, and. Cf. Epist.* i. 1. 94. *Tonso* is dative of reference, nearly equivalent to a possessive genitive. **toga defluit**: *i.e.* his toga does not fall about him in carefully arranged folds, but *hangs carelessly. Cf. Epist.* i. 1. 96. **male laxus . . . haeret**: *his shoe is too loose, and will hardly stay on his foot. Male* appears to modify both *laxus* and *haeret* ἀπὸ κοινοῦ; *cf. illis*, i. 1. 20. For the meaning of *haeret*, *cf. Odes*, i. 17. 27; iii. 24. 55; *Serm.* i. 10. 49. With the whole passage, *cf.* Quint. xi. 3. 137, *et toga et calceus et capillus tam nimia cura quam neglegentia sunt reprehendenda.*

32. ut melior vir: *sc. sit*, a result clause without an introductory adverb (see note on i. 1. 95) and with the verb omitted.

34. te ipsum: note the emphasis, expressed both by the words and their position.

35. concute: *i.e.* give yourself a thorough shaking. **vitiorum**: genitive of the whole with *qua*; = *qua vitia*. **inseverit**: subjunctive in an indirect question, governed by the idea of asking implied in *concute*. The figure is changed to one derived from agriculture, thus making a mixed metaphor. **olim**: see note on i. 1. 25.

36. consuetudo: *inseverit* does duty as the verb both of *natura* and of *consuetudo*. With the latter we should rather expect *insueverit* (*cf.* i. 4. 105). The similarity of sound between *insueverit* and *inseverit* may very likely have determined the choice of the latter word.

37. filix: the *fern*, called by Virg. *Georg.* ii. 189, *curvis invisa aratris*. Such weeds were often destroyed by fire. See Plin. *N. H.* xviii. 300, *sunt qui accendant in arvo et stipulas, magno Vergili praeconio; summa autem eius ratio ut herbarum semen exurant.*

38. illuc praevertamur: *let us rather turn to this point.* **amatorem . . . caecum**: note the emphatic position of the adjective at the end of its sentence.

39. turpia: *ugly defects, blemishes.* The adjective is used as a substantive.

40. Balbinum: otherwise unknown. The cognomen is a common one; it may have been selected for a doting lover on account of its resemblance to *balbutire* and *balbus*. See note on line 48 below.

41. vellem: *I could wish*, apodosis of an unfulfilled condition.

42. nomen . . . honestum: whereas as a matter of fact such blindness to one another's faults on the part of friends is stigmatized as flattery.

43. ac pater ut gnati: *sc. vitia non fastidit.*

44. si quod sit vitium = *vitium, si quod sit.*

45. paetum: this word, as well as *pullus, varus*, and *scaurus*, was in actual use as a proper name in distinguished Roman families; all had their origin in personal peculiarities. *Paetus* and *strabo* are thus distinguished by Porph.: *strabo detortis qui est oculis, paetus leniter declinatis.* To be *paetus* was regarded as a mark of beauty, and the term is applied to Venus, *e.g.* by Petron. 68, *quod strabonus est non curo, sicut Venus spectat.* Lines 44–49 seem to be suggested by Lucr. iv. 1160–1169, on the blindness of lovers to the defects of their sweethearts; *cf.* lines 38–39 above. There is also a parallel passage in Ovid, *Ars Amat.* ii. 657 ff., while the opposite attitude is described in the *Rem. Amor.* 327 ff. **pullum**: *cf.* Fest. p. 316, *antiqui puerum quem quis amabat pullum eius dicebant.* **male parvus**: *i.e.* small to the point of deformity, *dwarfed, stunted;* cf. *male laxus*, line 31 above.

47. Sisyphus: Porph. says: *Sisyphus M. Antoni III viri pumilio fuisse dicitur, intra bipedalem staturam, ingenio tamen vivax.* **varum . . . scaurum**: Porph. thus distinguishes these two defects: *vari appellantur introrsum retortis pedibus: scauri sunt qui extantes talos habent.*

48. balbutit: *fondly calls;* the word really means 'stammer,' or 'lisp,' and is used of 'baby-talk.' *Cf.* Tibull. ii. 5. 94, *balbaque cum puero dicere verba senem.*

49. parcius: *rather stingily;* the comparatives in this line and in the two following denote a moderate degree of the respective faults. **ineptus**: the positive is used instead of the comparative, because of the meaning of the word, since the fault does not admit degrees. *Cf.* Cic. *de Orat.* ii. 4, 17, *qui in aliquo genere aut inconcinnus aut multus est, is esse ineptus dicitur.* See i. 6. 16. The comparative and superlative of the word are rare, but both are used by Quintilian.

50. concinnus: *i.e. commodus*, agreeable. *Cf.* Plaut. *Mil.* 1024, *age ut tibi maxume concinnumst.* **amicis**: may be taken both with *videatur* and with *concinnus*, ἀπὸ κοινοῦ.

52. liber: *outspoken.* **simplex**: *frank, candid.*

53. caldior: the syncopated form of *calidior.* The shorter form, due to a more rapid pronunciation, belongs in general to the colloquial

language. In the Augustan poets the frequent use of the shorter form is doubtless often due to metrical requirements.

55. invertimus: *i.e.* regard them as faults. In a somewhat similar sense in *Odes*, iii. 5. 7, *pro curia inversique mores!*

56. incrustare: *befoul*, properly of the deposit left by wine in an unwashed vessel; here used figuratively of slander.

57. demissus: *spiritless*, here used in an uncomplimentary sense. *Cf.*, however, Cic. *de Orat.* ii. 43. 182, *ea omnia, quae proborum, demissorum, non acrium, non pertinacium, non litigiosorum, non acerborum sunt, valde benevolentiam conciliant.*

58. tardo . . . pingui: *tardo* is here used in a complimentary, or at least in a neutral, sense; *pingui*, with depreciatory force. *Cf. pingue ingenium*, ii. 6. 14.

61. vigent crimina: *i.e.* slander is believed.

62. fictum: *a dissembler*, from *fingere*, 'make up.' *Cf.* English 'fiction.'

63. simplicior quis et est: *et* serves as a connective with the preceding sentence. Note the order, which is not uncommon in poetry.

64. libenter obtulerim: *have freely shown myself. Obtulerim* is subjunctive in a clause of characteristic. The parenthetical clause, *qualem . . . obtulerim*, refers only to *simplicior*, not to what follows.

66. communi sensu: *tact; cf.* Sen. *Benef.* i. 12. 3, *nemo tam stultus est, ut monendus sit, ne cui gladiatores aut venationem iam munere edito mittat, et vestimenta aestiva bruma . . .; sit in beneficio sensus communis. Tempus, locum observet.*

68. nemo: emphasized by its position, between *vitiis* and *sine*. Note the anastrophe.

69. urgetur: *loaded down*, as if one carried them in a bag on his back. *Cf.* ii. 3. 299, and the note; Catull. 22. 20, *Suus cuique attributus est error, Sed non videmus manticae quod in tergo est.* **amicus dulcis**: *a kindly friend. Cf.* Cic. *de Amic.* 24. 90, *scitum est illud Catonis, melius de quibusdam acerbos inimicos mereri quam eos amicos, qui dulces videantur.*

71. inclinet: like the beam of the balance. *Cf. in trutina . . . eadem*, line 72.

72. hac lege: *on this condition.*

74. illius: scanned _ ⏑ ⏑.

76. quatenus: *since*, 'as long as.' See note on i. 1. 64. **excidi**:

sc. nequit, implied in *nequeunt*. *Cf.* Lucr. iii. 310, *nec radicitus evelli mala posse putandumst.*

77. stultis: according to the Stoics, vices were the result of *stultitia.*

80. tollere: *to remove* from the table. *Cf.* ii. 8. 10.

81. ligurrierit: *cf.* ii. 4. 79, *dum furta ligurrit.* Subjunctive as part of the condition.

82. Labeone: Porph. says: *M. Antistius Labeo praetorius, iuris etiam peritus, memor libertatis, in qua natus erat, multa contumaciter adversus Caesarem dixisse et fecisse dicitur, propter quod nunc Horatius adulans Augusto insanum eum dicit.*

83. furiosius: implying a more violent madness than *insanus. Cf.* Cic. *Tusc. Disp.* iii. 5. 11, *hanc enim insaniam, quae iuncta stultitia patet latius, a furore disiungimus . . . itaque non est scriptum* (*in duodecim tabulis*) *si insanus, sed si furiosus escit.* Here the word is used with ironical exaggeration.

85. insuavis: the opposite of *dulcis*, line 69. **acerbus**: *nay, even harsh*, a stronger expression than *insuavis.*

86. Rusonem: Porph. says: *Octavius Ruso acerbus faenerator fuisse traditur, idem historiarum scriptor.* See note on *Fabium*, i. 1. 14. **debitor aeris**: *the debtor*, in which meaning *debitor* alone is frequent and classical.

87. Kalendae: the monthly interest was due on the Kalends, hence the epithet *tristes*, from the point of view of the debtor. The word is one of a very few in which the letter *k* is retained in classical Latin, doubtless on account of its occurrence in legal formulas.

88. mercedem: *the interest*, in distinction from the principal, *nummos.* **unde unde extricat**: *gets together somehow or other. Unde unde* has the force of *undecumque* (*cf.* Lucr. vi. 1017). The expression occurs only here in classical Latin, unless it be read in Catull. 67. 27, and is probably colloquial. **amaras . . . historias audit**: *i.e.* the creditor forces his unhappy debtor to listen to the reading of his works.

89. porrecto iugulo: as if awaiting the stroke of the executioner's axe. **captivus ut**: *like a prisoner;* explanatory *ut; cf.* i. 1. 108, *ut avarus.*

90. catillum . . . tritum: *i.e.* a rare old bowl. *Cf.* ii. 3. 21, *Quo vafer ille pedes lavisset Sisyphus aere;* and Mart. viii. 6. 9, *Hi duo longaevo censentur Nestore fundi: Pollice de Pylio trita columba nitet.*

92. ante: temporal in sense, modifying *sustulit.*

95. fide: a form of the dative, found in early Latin and in poetry, originally a locative. See B. *App.* 174. **sponsum negarit**: *should disown his bond.*

96. quis: dative. **paria . . . peccata**: this was the view of the Stoics. *Cf.* Cic. *Mur.* 29. 61, *omnia peccata esse paria, omne delictum scelus esse nefarium. Fere* qualifies the statement somewhat.

97. sensus moresque: *cf.* Cic. *de Fin.* iv. 19. 55, *recte facta omnia aequalia, omnia peccata paria. Quae cum magnifice primo dici viderentur, considerata minus probabantur; sensus enim cuiusque et natura rerum atque ipsa veritas clamabat quodam modo non posse adduci, ut inter eas res, quas Zeno exaequaret, nihil interesset.*

99 f. are evidently modelled on Lucr. v. 780 ff.

99. primis: *primeval.* **animalia**: *creatures*, living things, not yet worthy the name of men.

100. glandem: used generally for food, as the chief article of diet of primitive man. *Cf.* Lucr. v. 939, *glandiferas inter curabant corpora quercus.* **cubilia**: *cf.* Lucr. v. 969 ff., *Silvestria membra Nuda dabant terrae, nocturno tempore capti, Circum se foliis ac frondibus involventes.*

101. unguibus: *cf.* Lucr. v. 1283 ff., *Arma antiqua manus ungues dentesque fuerunt, Et lapides et item silvarum fragmina rami . . . Posterius ferri vis est aerisque reperta.* **porro**: *in due course.*

102. post: here used as an adverb = *postea. Cf. ante*, line 92 above.

103. verba . . . nominaque: *i.e.* verbs and nouns, the two great divisions of language, here used for language itself. **voces . . . notarent**: *i.e.* give articulate form to their cries (*voces*) and express their feelings; zeugma. *Notarent* is final subjunctive. *Cf.* Lucr. v. 1087, *varii sensus animalia cogunt Muta tamen cum sint, varias emittere voces.*

105. oppida . . . munire: *cf.* Lucr. v. 1108, *condere coeperunt urbis.* **ponere leges**: *to make laws;* a somewhat unusual expression, corresponding to the Greek θέσθαι νόμους. *Cf.* Cic. *Verr.* 2. 5. 11. 28, *iste . . . illis legibus, quae in poculis ponebantur, diligenter obtemperabat.*

106. ne: final.

111. fateare necesse est: a favorite expression with Lucr., *e.g.* i. 399, *esse in rebus inane tamen fateare necessest.*

112. evolvere: *unroll*, like a scroll. **mundi**: *the world, mankind;* the earliest known instance of this use of the word.

113. nec natura potest: *i.e.* men cannot by nature. With the sentiment, *cf.* Sen. *Epist.* 97. 15, *illic dissentiamus cum Epicuro, ubi dicit nihil iustum esse natura.*

114. diversis: *from the opposite, i.e.* evil. *Cf.* i. 1. 3, *diversa sequentis*, and the note.

115. vincet: *prove.* **tantundem idemque**: referring respectively to quantity and quality.

116 f. *Cf.* Gell. xi. 18. 3, (Draco) *furem cuiusmodicumque furti supplicio capitis poeniendum esse et alia pleraque nimis severe censuit sanxitque.*

117. divum: with the genitive ending *-um*, which was displaced for the most part in *o*-stems by the ending *-orum* (after the analogy of the pronominal ending *-arum* of the *a*-stems). It was retained in some words, and is frequently found in *deum* and *divum*. **legerit**: *stolen*, lit. *gathered; cf.* English 'sacrilegious.'

118. aequas: *equitable, just.*

119. scutica: *a leather thong*, a milder instrument than the scourge (*flagellum*), which was set with knobs of bone or metal, to tear the flesh.

120. ut: we should expect *ne*. Apparently we have a kind of anacoluthon, as if *verisimile non est* or something similar were going to follow. **ferula**: *the cane*, used in punishing refractory children and schoolboys. *Cf.* Mart. x. 62. 10, *ferulaeque tristes, sceptra paedagogorum.*

121. pares res . . . latrociniis: a combination of two constructions, *esse paria furta latrociniis* and *esse pares res furta et latrocinia. Cf.* note on line 9, *velut qui . . . hostem.*

122. magnis: governed by *simile*, brachylogy for *falce simili ei* (*falci*) *qua magna.*

124. si dives, *etc.*: a common expression; *cf. Epist.* i. 1. 107; Cic. *Mur.* 29. 61; *solos sapientes esse . . . si servitutem serviant, reges, etc.*

126. cur optas quod habes? *i.e. regnum*, with reference to 123–124. **pater Chrysippus**: so called as one of the heads of the Stoic school; *cf. Ennius pater, Epist.* i. 19. 7, as the father of Roman poetry.

127. crepidas: high Greek shoes, as contrasted with *soleae, sandals.*

128. nec: *nor even.* **sutor est sapiens**: in the same way the *sapiens* is potentially, not actually, king.

129. ut . . . tacet: a localized version of Diog. vii. 125, *πάντα εὖ ποιεῖν τὸν σοφόν, ὡς καὶ πάντα φαμὲν τὰ αὐλήματα εὖ αὐλεῖν τὸν Ἰσμηνίαν.* Note the indicative with *quamvis*, and see Introd. § 45. *b*.

130. modulator: *musician*, a broader term than *cantor*. **Alfenus**: apparently a barber of the day, who abandoned his trade and became a lawyer. **vafer**: this term is often applied to the law and to lawyers; *cf.* ii. 2. 131, *vafri inscitia iuris*.

136. rumperis: *you burst*, with anger or with 'barking.' Note the passive used with the force of the middle. **latras**: *bark*, applied humorously to the Cynics, whose name was derived from *κύων*, *dog*. **magnorum maxime regum**: ironical; *great potentate though you are*. Note the alliteration.

137. ne longum faciam: *in short; cf.* i. 1. 120. **dum . . . rex ibis**: *while you go, king that you are*. *Dum* with the future is rare. It expresses time contemporaneous and coextensive with *vivam*. **quadrante**: a fourth of an *as*, about a quarter of a cent.

138. stipator . . . sectabitur: *i.e.* your only body-guard is. *Cf.* Varr. *L. L.* vii. 52, *qui circum latera erant regi . . . postea a stipatione stipatores appellarunt.*

139. Crispinus: *cf.* i. 1. 120. **et**: correlative with *-que* in line 141. This combination is rather rare, though it occurs in Cicero. *Cf.* Enn. *Ann.* 199 V., *Hos et ego in pugna vici victusque sum ab isdem;* Cic. *de Fin.* v. 22. 64, *quis est quin intellegat et eos . . . fuisse . . . nosque . . . duci.*

140. stultus: *through folly*, an appositive adjective. *Cf.* line 77 for the force of the word.

SERMO IV.

1. Eupolis . . . poetae: the three greatest of the writers of the Old Comedy, corresponding to Aeschylus, Sophocles, and Euripides in Tragedy. *Cf.* Quint. x. 1. 66, *plures eius auctores, Aristophanes tamen et Eupolis Cratinusque praecipui. Tragoedias primus in lucem Aeschylus protulit . . . sed longe clarius inlustraverunt hoc opus Sophocles atque Euripides.* Of Eupolis (died about 411 B.C.) and Cratinus (died about 422) only scanty fragments have come down to us; of Aristophanes (444–388) we have eleven plays, of which two, the *Ecclesiazusae* and the *Plutus*, belong to the Middle Comedy.

2. alii . . . virorum est: for *alii viri, quorum, etc.*, *cf.* i. 1. 1.

The reference is to the less famous representatives of the Old Comedy, such as Crates, Phrynichus, *etc.*

3. describi: *i.e.* held up for censure; *cf. Epist.* ii. 1. 154. On the construction, see note on *notari*, i. 3. 24. **malus ac fur**: *cf. malos fures*, i. 1. 77.

4. foret = *esset*. This form of the verb is rare in Cicero and is not found in Caesar. It is frequent in Plautus and Terence, and may be archaic or colloquial. Its use was originally confined to conditions contrary to fact and to expressions having a future force. **alioqui**: *in other respects;* a colloquial word, apparently first used in literature by Horace (Lucr. iii. 414 is doubtful; see Lachmann's note), again in i. 6. 66. It occurs frequently in Pliny's letters.

5. famosus: used in a bad sense, *notorious, infamous.* **libertate**: *freedom* of speech, a characteristic of the Old Comedy, before it was restrained by law; *cf.* Quint. x. 1. 65, *antiqua comoedia . . . facundissimae libertatis est et in insectandis vitiis praecipua; Ars Poet.* 281 ff.

6. hinc . . . pendet: *i.e.* takes these as his model. *Cf. Epist.* i. 1. 105, *de te pendentis amici.* **Lucilius**: see Introd. § 20.

7. mutatis . . . pedibus: *i.e.* using the dactylic hexameter, in which most of the Satires of Lucilius were written, instead of the iambic trimeter of Attic Comedy.

8. emunctae . . . naris: *keen-scented*, in discovering the weaknesses of others. *Cf.* i. 3. 29; ii. 2. 89; and the opposite expression, *naris obesae*, in *Epod.* 12. 3. **durus componere**: *harsh in the composition.* For the construction of *componere*, see Introd. § 46. *a.*

9. hoc: *in this* (*i.e.* the following) *respect.*

10. ut magnum: *i.e.* as if it were a great thing. Explanatory *ut*; *cf.* i. 1. 108. **stans pede in uno**: *i.e.* easily, without effort, apparently proverbial. *Cf.* the reverse expression in Quint. xii. 9. 18, *in his actionibus omni, ut agricolae dicunt, pede standum est.*

11. flueret lutulentus: *i.e.* like a stream swollen and turbid from the spring freshets, whose water was not fit to use until it had been allowed to stand for a while and settle. **tollere**: *blot out. Cf.* i. 10. 50, *fluere hunc lutulentum, saepe ferentem Plura quidem tollenda relinquendis.* **velles**: subjunctive in a clause of characteristic, *that you wished.*

12. garrulus: *a wordy fellow;* returning to Lucilius after the digression in lines 9–11. *Cf. sermo merus* in line 48. The style is colloquial.

13. ut multum: *i.e.* as to the amount of his work, 'as to its

being much.' **nil moror**: *I don't care a bit for that*, a colloquial expression.

14. Crispinus: see note on i. 1. 120. **minimo**: *sc. pignore, at long odds, i.e.* offering a large wager against a small one, the opposite of our form of expression. *Cf.* Catull. 44. 4, *quovis Sabinum pignore esse contendunt;* Virg. *Ecl.* 3. 31, *tu dic, mecum quo pignore certes.* **provocat**: *challenges, sc. contendere*, and *cf.* note on *minimo* above.

15. accipe iam: the repeated imperative shows the impatience of Crispinus, who counts on an easy victory.

16. custodes: *umpires*, to see that there was a fair contest, without cheating or misrepresentation.

17. di bene fecerunt: *i.e.* the gods be thanked. **quodque**: hyperbaton; *-que* really connects *inopis* and *pusilli; cf.* i. 6. 43; i. 8. 2; ii. 3. 139, *etc.*

18. loquentis: *i.e.* so that I speak; *loquentis* agrees with *animi*, a loose form of expression characteristic of colloquial speech.

20. molliat: subjunctive on account of the idea of expectation or anticipation; the personal and impersonal ideas are blended, since the person and the thing are identified with each other. See note on *Tantalus*, i. 1. 68.

21. beatus: *sc. est.* **Fannius**: a parasite of Hermogenes Tigellius; *cf.* i. 10. 80. **ultro . . . imagine**: Fannius, without being asked to do so (*ultro*), proffers his books to be read; *cf. Epist.* i. 12. 23, *si quid petet, ultro defer.* The idea seems to be that Fannius forces his works on a reluctant public, but is happy to have them read under any circumstances. The books are kept in *capsae*, or cylindrical boxes for holding manuscript rolls, and are ornamented with the author's portrait (*imagine*).

22. cum: *whereas;* adversative *cum; cf.* i. 1. 38.

23. volgo recitare: *i.e.* to give a public reading to invited guests, a custom said to have been inaugurated by Asinius Pollio. *Cf.* Sen. *Contr.* 4, Praef. 2, (Asinius Pollio) *primus omnium Romanorum advocatis hominibus scripta sua recitavit.* That Horace read his poems, by request, to his intimate friends, is seen from line 73. **timentis**: agrees with the genitive implied in *mea* in line 22.

24. genus hoc: *i.e. scripta hoc genus*, satire. **pluris**: *many*, the logical subject of *sunt*, attracted to the case of *quos;* hence the indicative *iuvat.*

26. ab avaritia: *on account of avarice.* **laborat**: *suffers; is troubled.*

27. capit: *fascinates, i.e.* catches his fancy.

28. argenti splendor . . . aere: *cf. Epist.* i. 6. 17. In *aere*, the reference is doubtless to Corinthian bronzes, which were highly prized. *Cf.* Plin. *Epist.* iii. 6; iii. 1. 9. **stupet**: *has a craze for; cf.* Plin. *Epist.* iii. 1. 9, *sunt in usu et Corinthia, quibus delectatur nec adficitur.*

29. mutat merces: *carries cargoes;* the regular expression; *cf.* Virg. *Ecl.* 4. 38, *nec nautica pinus mutabit merces.* **surgente a sole ad eum**: *i.e.* from the far east to the west.

30. vespertina . . . regio: *sc. caeli, the west, i.e.* Italy. *Cf.* Lucan, vii. 17, *vespere pacato.* **quin**: for *quin etiam, nay more.*

32. ampliet ut: *that he may not increase*, depending on *metuens*, with the usual meaning of *ut* after a verb of fearing.

33. versus . . . poetas: used in a general sense. On account of the severity of satirists, they fear and hate all poets.

34. faenum . . . in cornu: at Rome, dangerous cattle were marked this way when driven through the streets. For the comparison of the satirist with an ugly bull, *cf. Epod.* 6. 11, *cave, cave: namque in malos asperrimus Parata tollo cornua.*

35. sibi: dative of advantage, so-called; *at his witticisms.*

36. chartis inleverit: *scribbled on his paper*, a contemptuous expression.

37. furno: *the* (public) *bakery.* **lacu**: *the water-tank*, for the general use of the people. *Cf.* Plin. *N. H.* xxxvi. 121, *Agrippa in aedilitate . . . lacus DCC fecit.*

38. pueros et anus: *slaves and old women*, who were notorious sources of gossip.

39. primum: introduces the reply to *odere poetas* in line 33; the second point is introduced by *nunc illud quaeram*, in line 64. **dederim**: potential subjunctive. The perfect in this case does not differ in force from the present.

40. concludere versum: *to write verse;* for *verba pedibus claudendo versum efficere.* The expression for 'prose' is *oratio soluta*, as opposed to *pedibus claudere.*

41. dixeris: *you would not say.* The apodosis of the protasis implied in *concludere versum.*

42. sermoni propiora: *more like ordinary conversation. Cf.* Auct. ad Her. iii. 13. 23, *sermo est oratio remissa et finitima cotidianae locutioni.*

43. ingenium: *intellectual gifts*, not 'genius,' which is rare. **mens divinior**: *inspiration*, 'the divine afflatus.' **os magna sona-**

turum: *the power of lofty expression; magna* is accusative of the inner object.

45. comoedia . . . necne poema esset: *cf.* Cic. *Orat.* 20. 67, *video visum esse nonnullis, Platonis et Democriti locutionem, etsi absit a versu, tamen, quod incitatius feratur et clarissimis verborum luminibus utatur, potius poema putandum quam comicorum poeturum.*

46. acer spiritus ac vis: *fiery inspiration and vigor.*

47. pede certo: *the regular rhythm.*

48. sermo merus: *it being in fact plain prose*, in apposition with *comoedia* in line 45; *cf. garrulus*, line 12 above. **at**: introduces the words of a defender of comedy as poetry; *cf. Ars Poet.* 93 f. The scene which follows is from an unknown *palliata*, or comedy based on Greek life. **ardens**: *sc. irā.*

49. meretrice . . . amica: ablative of cause; *cf.* Plaut. *Merc.* 443, *sanus non est ex amore;* 447, *insanior ex amore.*

50. filius . . . recuset: a common incident in comedy.

51. ambulet: *sc. in publico.* Such revels were common enough; the disgrace consisted in carrying them on publicly in broad daylight.

52. Pomponius: otherwise unknown. Evidently a notorious young prodigal. **istis**: *i.e.* those to which you refer, *quae pater ardens effundit.*

54. puris . . . verbis: *unadorned language; sine figuris et magno sono*, Ps-Acron.

55. quem si dissolvas: *i.e.* of such a sort that if you should write it in prose order. *Dissolvas* means to free from the trammels of metre; see note on line 40.

56. personatus . . . pater: *the father in the play, i.e.* the actor wearing the mask of a father. Masks seem to have been worn by comic actors soon after the time of Terence. The figure of the mask and the color of the hair differed according to the character impersonated. In earlier times the characters were distinguished by their wigs and their dress. **his**: dative of separation with *eripias.* In good prose we should have *his rebus*, since the form *his* is ambiguous as regards its gender. See Introd. § 49. *b.* **ego quae nunc**: *sc. scribo*, implied in *scripsit.*

58. tempora certa modosque: *i.e.* the rhythm and metre; *cf. pede certo*, line 47. The features which gave satire the outward form of poetry were the metre, the caesura, and the poetic word order, not the language.

60. solvas = *dissolvas;* see line 55. **postquam . . . refregit**

from Ennius, *Annales*, 270 V., evidently alluding to the opening of the temple of Janus. *Cf.* Virg. *Aen.* vii. 607, *belli ferratos rumpit Saturnia postes.* If this verse of Ennius should be written in prose order, the language would still be that of poetry.

63. alias: this promise was kept many years later by the publication of the *Ars Poetica.* **iustum . . . poema**: *i.e.* real poetry; *sc. quaeram* and *satura*, implied in *hoc genus scribendi* in line 5.

65. Sulcius . . . et Caprius: these two men belonged to the class which made a business of bringing criminals to justice for the sake of the reward. Though less objectionable than the *delatores* of later times, they were held in disrepute; *cf.* Cic. *Brut.* 34. 130, *M. Brutus, in quo magnum fuit, Brute, dedecus generi vestro . . . magistratus non petivit, sed fuit accusator vehemens et molestus; De Off.* ii. 14. 50, *duri hominis vel potius vix hominis videtur periculum capitis inferre multis.*

66. rauci male: *very hoarse*, or with unpleasantly hoarse voices, from constant and vehement pleading in court. *Cf. male laxus*, i. 3. 31. **libellis**: *indictments*, *i.e.* note-books containing their accusations.

69. ut sis tu: *suppose you are*, concessive *ut*: *cf.* Ter. *Hec.* 296, *ut taceam, quoivis facile scitu est quam fuerim miser.* Note the emphatic *tu.*

70. sim: potential subjunctive. **Capri neque Sulci**: *sc. similis.*

71. taberna: *book-stall.* **habeat**: optative subjunctive. **pila**: one of the pillars which separated the arcade in which the book-stall was located from the street. On these were hung lists of the books for sale within. *Cf. Ars Poet.* 373; Mart. i. 117. 10:—

> Contra Caesaris est forum taberna.
> Scriptis postibus hinc et inde totis
> Omnes ut cito perlegas poetas.

A prominent firm of booksellers at Rome was that of the Sosii, *Epist.* i. 20. 2. **meos**: emphatic, contrasting Horace's *libelli* with those of Sulcius and Caprius. **libellos**: *humble works.* The diminutive is chosen for the sake of a play on the double meaning of *libelli*; *cf.* line 66.

72. quis: dative. See note on *qui*, i. 1. 1. **quis . . . insudet**: the subjunctive has a final force, *for the hands of the vulgar to soil.* **Hermogenis Tigelli**: the *optimus modulator* of i. 3. 129; not the same as the Tigellius of i. 3. 3. The transposition of the *nomen* and

cognomen is rare in classical prose, but very common in later Latin. It never occurs where all three names are given; cf. *Odes*, ii. 2. 3; *Serm.* i. 6. 12; i. 7. 1.

73. amicis: *i.e.* not *volgo; cf.* line 23 and the note. **idque coactus**: *and that only on compulsion.*

75. lavantes: *i.e.* in the public baths. *Cf.* Petron. 92, *dum lavor, paene vapulavi, quia conatus sum circa solium sedentibus carmen recitare.*

77. illud: referring to the following *num . . . faciant.* **sensu**: *sc. communi*, and *cf.* i. 3. 66.

78. alieno: *unseasonable.* **laedere gaudes**: the reply of the imaginary opponent. *Cf.* Lucil. 913 L., *Gaudes, cum de me ista foris sermonibus differs, Et male divendo in multis sermonibus differs.*

79. hoc: accusative, referring to *laedere.* **studio**: *purposely. Cf.* Cic. *Rosc. Am.* 91, *ut omnes intellegant me non studio accusare, sed officio defendere.* **pravus**: predicate adjective = *cum pravus sis.* **petitum**: the participle, — *where have you found this charge to make against me?*

80. quis: *any one;* for *aliquis*, on account of the implied *num.* **denique**: *in short, i.e.* not to go over a list of all the possible sources of the criticism.

81. cum quibus: Horace does not use *cum* in the enclitic position with relatives; *cf. Odes*, ii. 7. 6. **absentem**: *behind his back*, lit. *in his absence.* **rodit**: *backbites, slanders.*

82. qui non defendit: *cf.* lines 94–103. The final syllable of *defendit* is here long. This is not a reminiscence of an original long quantity, but is doubtless due to the analogy of such cases. *Cf. figit, Odes*, iii. 24. 5; *agit, Serm.* ii. 3. 260; and see Introd. § 57. *d.*

84. commissa tacere: *keep a secret; cf. Epist.* i. 18. 70, *nec retinent patulae commissa fideliter aures.*

85. niger: *black-hearted*, a scoundrel, in contrast with *animae candidae; cf.* i. 5. 41. *Cf.* Cic. *Caec.* 10. 27, *Phormio, nec minus niger nec minus confidens quam ille Terentianus.* **hunc . . . caveto**: a parody of an oracular utterance; *cf.* Liv. xxv. 12. 5, *amnem, Troiugena, fuge Cannam.*

86. videas: *you can see;* an example of the relatively rare 'can'-potential; see Introd. § 45. *d.* **quaternos**: *i.e.* four on each of the three couches. Ordinarily three was the maximum number; *cf.* ii. 8, Outline.

87. aspergere: *slander*, lit. *besprinkle;* used in the same figurative

sense by Auct. ad Her. iv. 49. 62, *circum inspectans huc et illuc, si quem reperiat cui aliquid mali . . . lingua aspergere possit.*

88. qui praebet aquam: *i.e.* the host (*convivator*, ii. 8. 73) who had water passed around among his guests at the beginning of the dinner; *cf.* Petr. 31, *tandem discubuimus, pueris Alexandrinis aquam in manus nivatam infundentibus;* or used of the hot and cold water furnished for mixing with the wine; *cf.* Juv. v. 63, *quando rogatus adest calidae gelidaeque minister?* **hunc**: *sc. aspergere amat.*

89. aperit . . . Liber: *cf. Odes*, iii. 21. 13 ff. **praecordia**: regarded as the seat of the feelings. We should say 'heart.'

90. liber: *frank; cf. libertate*, line 5.

91. nigris: *cf. niger*, line 85.

92. pastillos: accusative of the inner object. The word is a diminutive, cognate with *panis*. For the meaning, *cf.* Mart. i. 87. 1, *Ne gravis hesterno fragres, Fescennia, vino, Pastillos Cosmi luxuriosa voras.*

94. Capitolini: Porph. says: *Petillius Capitulinus cum Capitoli curam ageret, coronae subreptae de Capitulio causam dixit absolutusque a Caesare est.* It is known that Petillius Capitolinus was accused of theft and acquitted in spite of strong evidence against him. The charge mentioned by Porph. may well have been invented to account for the name Capitolinus, since the crime was a proverbial one; *cf.* Plaut. *Trin.* 83, *Num nunc ego si te surrupuisse suspicer Iovi coronam de capite ex Capitolio; Men.* 941, *at ego te sacram coronam surrupuisse Iovi scio.*

96. me . . . amicoque: a hypermetric verse. Horace has but one other in his hexameters (i. 6. 102). Such lines occur several times in the *Odes* (*e.g.* iv. 2. 22) and are not uncommon in Virgil, especially with lines ending in *-que*.

98. in urbe: instead of being in exile.

100. nigrae: with reference to line 85. **sucus lolliginis**: *cf.* Plin. *N. H.* ix. 84, (*saepiae*) *ubi sensere se adprehendi, effuso atramento, quod pro sanguine his est, infuscata aqua absconduntur.*

101. aerugo: *malice*, lit. *verdigris. Cf.* Mart. x. 33. 5, *viridi tinctos aerugine versus.* **quod** = *at id; cf. quae*, i. 1. 36.

102. prius: *before that, i.e.* he will not even think such things, much less write them down. **ut si quid**: *i.e. ut promitto, si quid.*

104. hoc mihi iuris: *this privilege*, which is my right; *iuris* is genitive of the whole, governed by *hoc*.

105. dabis: future with the force of a mild imperative. **in-**

suevit: with a double accusative, after the analogy of verbs of teaching. *Cf. adsuescere* with the accusative and the ablative of association (or the dative), ii. 2. 109. **hoc**: *i.e. liberius dicere.*

106. ut fugerem: depends on *notando.* **vitiorum quaeque**: may be taken both with *fugerem* and *notando*, ἀπὸ κοινοῦ. *Cf. illis*, i. 1. 20.

109. ut male . . . vivat: *how wretchedly young Albius lives*, in a material, not in a moral, sense. The reference is perhaps the same as in line 28.

110. Baius: a Roman gentile name, known from inscriptions. Nothing further is known about the individual mentioned here. **documentum**: *lesson* (*cf. docere*); in apposition with the preceding *ut*-clause; *cf. sermo merus*, line 48.

112. Scetani: otherwise unknown.

115. sapiens: *your philosopher;* see note on i. 1. 38.

116. causas reddet: *will explain.*

118. custodis: *i.e.* a *paedagogus.* See i. 6. 81, *Ipse mihi custos incorruptissimus omnis Circum doctores aderat.* **vitam**: *health.*

120. nabis sine cortice: a proverbial expression; *cf.* Plaut. *Aul.* 595, *Quasi pueri qui nare discunt scirpea induitur ratis, qui laborent minus, facilius ut nent et moveant manus.*

121. formabat: *moulded*, a very common metaphor; *cf. Epist.* ii. 1. 128; ii. 2. 8; Cic. *Arch.* 3. 4, *ut primum ex pueris excessit Archias atque ab eis artibus quibus aetas puerilis ad humanitatem informari solet.* **iubebat**: *sc. aliquid*, since Horace does not use an *ut*-clause with *iubere; ut facerem quid* depends on the verb of saying implied with *habes auctorem.* The apodosis to *sive iubebat* is not *obiciebat*, but the verb of saying understood in line 122. The style is strongly colloquial.

122. quo: *in accordance with which.*

123. iudicibus selectis: the list of those from whom jurors were selected, recorded in the *album iudicum.* At this time senators, *equites*, and *tribuni aerarii* were eligible for such service. On their qualifications, see Cic. *Cluent.* 43. 121, *praetores urbani, qui iurati debent optimum quemque in lectos iudices referre.*

126. avidos: *gluttons;* the adjective is used substantively. **vicinum funus**: *i.e. vicini funus; cf. aliena opprobria*, line 128.

127. sibi parcere: *i.e.* look out for their health, by refraining from over-eating; *cf. Epist.* i. 7. 11, *Ad mare descendet vates tuus et sibi parcet.*

128. aliena = *aliis obiecta.*

129. ex hoc : *sc. more patris, on account of this early training.* **sanus ab illis** : *sc. vitiis, free from those faults.*

130. perniciem : *danger* to life and health ; *cf.* line 118. **quis ignoscas** : *sc. vitiis, pardonable faults.* See i. 3. 20 and 140 ; i. 6. 65. *Quis* is dative ; *cf.* line 72 above. The subjunctive is a potential characterizing clause, being parallel with the adjective *mediocribus.*

131. istinc : *i.e. ex istis vitiis.*

132. abstulerit : used absolutely ; *cf. aufers*, ii. 3. 127 ; *aufer*, ii. 3. 236. **liber** : *outspoken, frank ; cf.* line 90.

133. consilium proprium : *communion with myself.* **lectulus** : '*my own little bed*,' where he lay and reflected, or perhaps a couch for studying (*lectus lucubratorius*). Note the force of the diminutive ; *cf.* Cic. *Cat.* i. 4. 9 ; Ov. *Trist.* i. 11. 37 : —

> 'Non haec in nostris, ut quondam, scribimus hortis,
> Nec, consuete, meum, lectule, corpus habes.'

134. porticus : the colonnades were favorite resorts, especially in bad weather, or in the heat of the day. This was particularly true of the *porticus* adjoining Pompey's theatre ; *cf.* Catull. 55. 3 f. : —

> 'Te campo quaesivimus minore,
> Te in circo, te in omnibus libellis
> Te in templo summi Iovis sacrato.
> In Magni simul ambulatione
> Femellas omnes, amice, prendi.'

desum mihi : *neglect myself ; cf.* i. 9. 56. ii. 1. 17. He tries to correct his faults by meditating on them, as well as on those of others.

135. dulcis . . . occurram : *i.e.* be agreeable to the friends whom I meet.

136. quidam : *so and so.* **non belle** : *sc. fecit.*

137. olim : *ever.* See note on i. 1. 25.

138. compressis . . . labris : a sign of earnest thought. *Cf.* Pers. iii. 82, *exporrecto trutinantur verba labello.*

139. inludo chartis : *I amuse myself by putting my thoughts on paper, cf.* i. 10. 37, *haec ego ludo.* **mediocribus illis** : see line 130 above.

140. concedere : *cf.* line 143, and note the play on the two meanings of the word.

143. Iudaei : Jews were numerous in Rome in Horace's day and

very active in making converts. *Cf.* Cic. *Flacc.* 28. 66, *scis, quanta sit (Iudaeorum) manus, quanta concordia, quantum valeant in contionibus.*

SERMO V.

1. magna . . . Roma: the adjective emphasizes the contrast between Rome and the little village with its *hospitium modicum.* **Aricia**: sixteen miles[1] southeast of Rome, on the lower slope of the Alban Hills. It was about three miles from the celebrated temple and grove of Diana, on the *lacus Nemorensis.* See Macaulay, *Lake Regillus*, 171 ff.:—

> 'From the still glassy lake that sleeps
> Beneath Aricia's trees—
> Those trees in whose dim shadow
> The ghastly priest doth reign,
> The priest who slew the slayer,
> And shall himself be slain.'

2. hospitio modico: *a modest inn; cf.* Cic. *de Sen.* 23. 84, *ex vita ita discedo tamquam ex hospitio, non tamquam ex domo.* To judge from the references in literature, and from the ruins of inns found at Pompeii, they were never very attractive; *cf. Epist.* i. 11. 11, *neque qui Capua Romam petit imbre lutoque Aspersus volet in caupona vivere.* The well-to-do traveller usually had friends with whom he could stop. **Heliodorus**: unknown, except for this reference of Horace.

3. Graecorum . . . doctissimus: an exaggerated expression characteristic of the mock-heroic style which Horace adopts in several parts of this satire (see notes on lines 9, 20, 51, 73), a form of wit common in modern times. **inde**: *next.* **Forum Appi**: twenty-seven miles beyond Aricia, at the beginning of the Pomptine marshes. A canal led from there to the spring and grove of Feronia, about sixteen miles away.

4. differtum: *crowded*, lit. *stuffed*, apparently a colloquial word, used in a humorous sense; *cf. Epist.* i. 6. 59, *differtum forum;* Caes. *B. C.* iii. 32. 4, *erat plena lictorum et imperiorum provincia, differta praefectis atque exactoribus.* **nautis**: *boatmen*, not 'sailors.' **malignis**: *grasping, extortionate*, contrasted with *benignus* in the sense of *generous; cf.* i. 1. 29, *perfidus caupo.*

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[1] All the distances are given in Roman miles, = 4854 feet.

5. hoc iter: *i.e.* the forty-three miles from Rome to Forum Appi. **ignavi**: *since we were inclined to take things easily.* For the adjective with causal force, *cf.* i. 3. 85, *acerbus odisti*; i. 4. 79, *pravus facis.* **altius . . . praecinctis**: *for more rapid travellers*, evidently a general expression, though derived originally from travel on foot. It does not appear to occur elsewhere. When a Roman wished to walk rapidly, he would naturally gird his tunic high, to leave the legs free. **ac**: *than.* Horace is the first to use *atque* (*ac*) in this sense after a comparative without a preceding negative (Cic. *ad Att.* xiii. 3 is doubtful). The usage is apparently colloquial. It occurs frequently in the *Sermones*, *e.g.* i. 6. 130; i. 10. 59; *etc.*

6. unum: *sc. iter, a single day's journey.* **minus est gravis**: because the road was paved with large blocks of stone, which would cause a carriage, if driven rapidly, to jolt badly. It is difficult to see how this expression can refer to any other mode of travelling, though there is no mention of mules or carriages, as in other parts of the Satire. **Appia**: used as a substantive, with ellipsis of *via*; *cf. Epod.* 4. 14, *Appiam mannis terit.*

7. hic: *here, i.e.* at Forum Appi. **aquam**: Porph. says, *hodieque Foro Appi viatores propter aquam, quae ibi deterrima est, manere vitant.* The meaning doubtless is that the water was too bad to drink, even when mixed with wine.

8. indico bellum: *declare war against*; a humorous metaphor. Since the reference is clearly to the water of Forum Appi, the meaning is that Horace took no dinner, or perhaps ate lightly, because he did not venture to risk drinking the water.

9. comites: *i.e.* his fellow-travellers. **iam nox**, *etc.*: epic diction, used humorously; see note on *Graecorum . . . doctissimus*, line 3.

10. signa: *i.e.* the constellations; *cf. Odes*, ii. 8. 10, *taciturna noctis signa.*

11. pueri: the slaves of the travellers.

12. ingerere: historical infinitive, not common in Horace; *cf.* i. 9. 9; *Epist.* i. 7. 67. **huc appelle . . . satis est**: apparently not a dialogue, but the words of the *pueri*, those of the boatmen being omitted. **trecentos**: used of an indefinite large number; *cf. Odes*, ii. 14. 5; iii. 4. 79. See Introd. § 50.

13. aes: *the money, i.e.* the fare (*naulum*). **ligatur**: apparently = *navigio adligatur.*

15. somnos: *sleep*; for the plural *cf. Odes*, i. 25. 3; ii. 16. 15; *Epod.* 5. 96. **ut**: *while.*

16. prolutus: *soaked.* *Cf.* Virg. *Aen.* i. 739, *ille impiger hausit Spumantem pateram et pleno se proluit auro.* **vappa**: see note on i. 1. 104. **viator**: Porph. understood this word to refer collectively to all the passengers. It seems more probable that it refers to one of them.

18. pastum: supine. **retinacula**: *the traces*, by means of which the mule towed the boat.

19. saxo: instrumental ablative.

20. iamque . . . aderat . . . cum . . . sentimus: a good example of '*cum inversum*'; B. 288, 2. Here, too, we have a parody of the heroic style; see note on line 3.

21. donec: *and then.* **cerebrosus**: *hot-tempered; cf.* i. 9. 11, *O te, Bolane, cerebri felicem!* **prosilit**: *i.e.* jumps out of the boat. **unus** = *quidam*, a unique use of the word.

22. saligno fuste: *a willow cudgel*, doubtless from one of the trees growing along the bank of the canal.

23. dolat: *belabors*, a colloquial expression. The word is usually used of hewing timber, and occurs only here in this sense. **quarta vix hora**: *i.e.* it was fully ten o'clock. The Roman *hora* was one-twelfth of the period from sunrise to sunset, and hence differed in length at various seasons of the year. Its greatest duration was seventy-five and one-half minutes; its least, forty-two and one-half. **exponimur**: *we are landed; cf.* Virg. *Aen.* vi. 416, *virum informi limo glaucaque exponit in ulva.*

24. lavimus; poetic and ante-classical form for *lavamus. Cf. Odes*, ii. 13. 18. **Feronia**: an ancient Italian goddess, identified with Juno, and hence called Juno Feronia. Her temple was three miles north of Terracina.

25. pransi: *after having breakfasted.* **repimus**: *crawl*, making slow progress on account of the steep road. The travellers were in no haste, since they were to wait for Maecenas and his party at Anxur.

26. Anxur: the old Volscian name for Terracina. Anxur, however, was at the top of the hill, while the Roman city lay at its base.

27. venturus erat: probably from a conference with Octavian, held perhaps at Lanuvium, a favorite resort of his. *Cf.* Suet. *Aug.* 72, *ex secessibus praecipue frequentavit maritima insulasque Campaniae, aut proxima urbi oppida, Lanuvium, Praeneste, Tibur.*

28. Cocceius: L. Cocceius Nerva, *consul suffectus* in 39 B.C., who

assisted in making the treaty of Brundisium in 40 B.C. M. Cocceius Nerva, who may have been a brother of Lucius, was great-grandfather of the emperor Nerva.

29. aversos . . . componere amicos: *to bring together friends who were estranged.* The reference is to the reconciliation of Octavian and Antony by the treaty of Brundisium in 40 B.C. See Introd. to the Satire. **soliti**: because they had already done it once.

30. lippus: see note on i. 1. 120.

31. interea: *i.e.* while Horace was attending to his eyes.

32. Capito Fonteius: consul in 33 B.C. He was a friend and partisan of Antony, whom he afterwards accompanied to Syria, whence he was sent on a mission to Cleopatra. On the transposition of the *nomen* and *cognomen*, see note on i. 4. 72. **ad unguem factus homo**: *a polished gentleman.* Porph. says: *translatio a marmorariis qui iuncturas marmorum tum demum perfectas dicunt, si unguis superductus non offendat. Unde iam quaecumque perfectissima esse volumus significare, ad unguem facta dicimus. Cf. Ars Poet.* 294, *castigavit ad unguem.*

33. Antoni . . . amicus: *a bosom friend of Antony. Sc. sit*, and *cf.* Nepos, *Epam.* 2. 1, *eruditus sic ut nemo Thebanus magis; Cic. de Fin.* i. 4. 11, *scripta multa sunt, sic ut plura nemini e nostris.*

34. Fundos: about twelve miles from Anxur. **Aufidio . . . praetore**: *in the praetorship of Aufidius Luscus*, a satirical expression, as if the vain 'praetor' were as important as a Roman consul. The chief magistrates of the *municipia* had various titles, of which the most common was *duoviri.* According to *C. I. L.* i. 1187 f., the chief magistrates at Fundi were three aediles. *Praetore* may be used for metrical reasons; Horace frequently uses *praetor* as a typical designation for a magistrate, and twice employs the word in a general sense; see *Serm.* i. 7. 18; *Epist.* ii. 2. 34.

35. scribae: *clerk*, the humble office from which Aufidius had risen. *Cf.* Suet. *Vesp.* 3 (of Vespasian's father-in-law), *nec quicquam amplius quam quaestorio scriba* (*genitus*).

36. praetextam . . . clavum: the *toga praetexta*, the broad purple stripe on the tunic (*latus clavus*), and the torches borne before him, were rightful *insignia* of Aufidius. He is ridiculed for the display of them which his vanity led him to make. **prunae . . . vatillum**: a pan of coals for lighting the torches (see previous note). Although it was broad daylight, Aufidius paraded this with his other *insignia.*

37. Mamurrarum . . . urbe: Formiae, about thirteen miles from Fundi. Mamurra was a friend of Julius Caesar, and had acquired great wealth in Gaul. Catull. 41. 4 calls him *decoctor Formianus*, 'the bankrupt of Formiae.' *Formiae* does not fit into dactylic verse; hence the paraphrase. *Cf.* line 87 below.

38. Murena: L. Licinius Terentius Varro Murena, afterwards brother-in-law of Maecenas; *cf. Odes*, ii. 10. He and Capito evidently had villas on the shore at Formiae, which was a favorite resort. *Cf.* Mart. x. 30. 1, *O temperatae dulce Formiae litus.*

40. Plotius . . . Varius: M. Plotius Tucca and L. Varius, who edited the *Aeneid* after Virgil's death. On the latter, *cf. Odes*, i. 6; *Serm.* i. 6. 55. **Sinuessae**: eighteen miles from Formiae.

41. animae: *souls.* **qualis neque candidiores terra tulit**: *the fairest earth ever produced.* The expression *qualis candidiores* seems to be a combination of *quibus candidiores* and *quales candidissimas.* For similar combinations, *cf.* i. 3. 9 and 121.

42. quis: dative.

44. contulerim: potential subjunctive. The tense does not differ in force from the present; *cf. dederim*, i. 4. 39. **sanus**: *while I am in my senses; quam diu sana mente sum*, Porph. *Sanus* serves as the protasis of *contulerim.*

45. Campano ponti: a bridge over the Savo, not far from the Campanian frontier. **villula**: a post-house, for the reception of travellers on public business.

46. parochi: it was their duty to supply those who put up at the *villula* with the necessaries of life, here expressed typically by *ligna salemque. Cf.* Cic. *ad Att.* v. 16. 3, *scito non modo nos faenum, aut quod lege Julia dari solet, non accipere, sed ne ligna quidem; nec praeter quattuor lectos et tectum quemquam accipere quidquam.*

47. Capuae: as the distance was short (about seventeen miles), the travellers arrived betimes (*tempore*), and Maecenas had time for a game of ball before the *cena.* The modern Capua is three miles nearer to Rome than the ancient city.

48. lusum: *sc. pila*, and *cf.* note on line 49.

49. pila: instrumental ablative; see B. 218. 7. **lippis**; referring to Horace; *cf.* line 30 above. That his condition was not always so bad is shown by the description of his habits in i. 6. 123 ff. **crudis**: *dyspeptics*, referring to Virgil. Donatus (p. 59 R.) says: (*Vergilius*) *plerumque a stomacho et a faucibus ac dolore capitis laborabat.* Horace's care of himself is in accordance with the direc-

tions of Celsus, i. 2: *qui parum (concoxit) requiescere debet, et si mane surgendi necessitas fuerit redormire; qui non concoxit, ex toto conquiescere ac neque exercitationi neque negotiis credere.*

50. Coccei: see line 32 above. **plenissima**: *well-stocked. Cf.* Juv. viii. 100, *plena domus tunc omnis.*

51. super: *i.e.* it was situated on the hills above the town. **Caudi**: in Samnium, twenty-one miles east of Capua. It was the scene of the inglorious defeat of the Romans by the Samnites in 321 B.C. **nunc mihi**: the account of the contest between the two buffoons is given in the mock-heroic style, opening with an invocation to the muse; *cf.* lines 3 and 9 above.

52. Sarmenti: Sarmentus probably belonged to the suite of Maecenas. Quint. vi. 3. 58 gives a specimen of his wit: *Sarmentus seu P. Blessius Iulium, hominem nigrum et macrum et pandum, '*fibulam ferream*' dixit.* **Cicirrus**: *the game-cock*, probably a local wit. The *cognomen* is Oscan, and is perhaps onomatopoetic, representing the crowing of a cock.

54. clarum genus: ironical, since the Oscan-speaking Italiotes were despised by the Romans, as the descendants of an inferior race. *Osci* is nominative plural, predicate to *genus.*

55. domina exstat: *i.e.* he had been a slave (*filius nullius*) and had no lineage.

56. equi feri: *the unicorn*, described as follows by Plin. *N. H.* viii. 76: *asperrimam feram monocerotem, reliquo corpore equo similem, capite cervo, pedibus elephanto, cauda apro, mugitu gravi, uno cornu nigro media fronte cubitorum duorum eminente.* Messius is likened to this monster, on account of his size and ugliness, as well as on account of the scar mentioned in line 60. For a similar comparison, *cf.* Lucil. 82 L., *Broncus Bovillanus, dente adverso eminulo hic est, Rhinoceros velut Aethiopus.*

58. accipio: *I admit it.* **caput movet**: playfully imitating the unicorn. **cornu exsecto**: ablative of quality, used predicatively. He had had a wen cut from his forehead. The Comm. Cruq. says: *hoc enim quasi a natura Campanis fere omnibus inest, ut capitis temporibus magnae verrucae innascantur, in modum cornuum, quos cum incidi faciunt, cicatrices in fronte manent, quasi notae exsectorum cornuum.*

60. sic mutilus: *i.e.* dehorned though you are. **at**: *and in fact; cf.* i. 3. 27. The contrast is between the actual state of affairs and the joke of Sarmentus, which exaggerated it.

61. laevi oris: *the left side of his face.* A use of the adjective similar to that in *summus mons*, 'the top of the mountain,' *etc.*

62. in faciem: *on his personal appearance.*

63. pastorem . . . Cyclopa: accusative of the inner object; *cf.* Vell. Paterc. ii. 73, *Plancus . . . cum Glaucum saltasset in convivio;* Juv. vi. 63, *Ledam molli saltante Bathyllo.* See Introd. § 38. *b.* The dance was pantomimic, doubtless representing the wooing of Galatea by the Cyclops, Polyphemus.

64. larva . . . coturnis, *i.e.* he was big and ugly enough to play the part without any paraphernalia. *Coturnis* is the regular spelling in the Mss. of Horace. **esse**: infinitive in indirect discourse; the verb of saying is implied in *rogabat.*

65. donasset . . . catenam: a joke on the former servitude of Sarmentus. Slaves when manumitted made an offering to the *lares*, or household gods; so a runaway slave from the chain-gang might facetiously be supposed to make an offering of his chain. As a matter of fact, Sarmentus had been regularly manumitted.

66. ex voto: *in accordance with his vow.* Thank-offerings were usually symbolic, consisting of the implements of one's trade or profession, a representation of a part of the body which had been cured of disease, or something equally appropriate. *Cf. Odes*, i. 5. 15; iii. 26. 4; *Epist.* i. 1. 5. *Ex voto* has become in English the technical term for such offerings.

68. una libra: slaves received four or five pounds of meal a day as rations. A little fellow like Sarmentus needed but one, and could have sold the rest, and thus soon have earned money enough to purchase his freedom.

69. sic tamque: the terms are not quite synonymous; *slender as he was and so puny.*

70. prorsus: *very, exceedingly*, modifying *iucunde.*

71. recta: with ellipsis of *via.* **Beneventum**: about twelve miles from Caudium. It was originally called Maleventum, from the Greek Μαλό-εντα, 'apple town,' and the name was changed for the sake of the omen, since people associated the name with *male*, 'badly.' See Plin. *N. H.* iii. 105, *cetera intus in secunda regione Hirpinorum colonia una Beneventum auspicatius mutato nomine, quae quondam appellata Maleventum.* **sedulus hospes**: *the attentive host.* Since the travellers stopped at an inn, apparently neither Maecenas nor any member of the company had an intimate friend in the neighborhood. See note on line 2.

72. arsit: *had his house burned up. Cf.* Virg. *Aen.* ii. 311, *proximus ardet Ucalegon;* Juv. iii. 201, *Ultimus ardebit, quem tegula sola tuetur.* Kiessling sees in the involved word order a representation of the confusion of the scene.

73. vaga . . . veterem . . . Volcano: the alliteration and the metonymy (*Volcano* for *igni*) are marks of the mock-heroic style; see note on line 3 above. **dilapso**: *falling out* of the stove (see note on line 81). The wood, which the *sedulus hospes* had caused to be piled on too lavishly, fell out, and the fire ran up the side of the room to the roof.

75. avidos: *hungry;* in a different sense in i. 4. 126, *avidos vicinum funus ut aegros exanimat.* **timentis**: *frightened*, either for fear of punishment, or at the fire, or both.

76. velle: *trying.* **videres**: *you could see;* an example of the relatively rare 'could'-potential. Cf. *videas*, i. 4. 86 and the note. Here the action of the verb is transferred to the past.

77. ex illo: *sc. tempore, after that, next. Cf.* Prop. ii. 29. 42, *Ex illo felix nox mihi nulla fuit.* **notos**: *familiar*, because they were near Horace's birthplace.

78. mihi: with *ostentare.* **Atabulus**: a local name for the *sirocco*, a hot wind from the south. *Cf.* Sen. *Nat. Quaest.* v. 17. 5, *Atabulus Apuliam infestat;* Gell. ii. 22. 25, *sunt alii plurifariam venti commenticii et suae quisque regionis indigenae, ut est Horatianus quoque ille 'atabulus.'*

79. erepsemus = *crepsissemus*, perhaps a contracted form. See Lindsay, *Lat. Lang.* p. 464. The word is used of slow travelling, like *repimus* in line 25 above. **Trivici**: an obscure village not mentioned elsewhere. *Villa* seems to be used here in the sense of *a little village*, as in Apul. *Met.* viii. 17, *villae vero, quam tunc forte praeteribamus, coloni.* The word may, however, have its usual meaning, in which case *Trivici* would be governed by *vicina* as in Lucan, ix. 432, *ora Sub nimio proiecta die, vicina perusti Aetheris.*

80. lacrimoso fumo: *tearful smoke, i.e.* smoke that brought tears to the eyes.

81. cum foliis: *leaves and all.* **camino**: *stove.* The word usually means *forge*, but is also applied to an open stove; *cf. Epist.* i. 11. 19; by metonymy = *fire; Serm.* ii. 3. 321.

86. quattuor . . . viginti et milia: *twenty-four miles.* Note the position of *et*, a bold hyperbaton. **rapimur**: used of rapid travel; the opposite of *repere*, lines 25 and 79. **raedis**: *carriages*,

large and heavy, with four wheels. *Cf.* Juv. iii. 10, *Dum tota domus raeda componitur una.* The word, like some others connected with horses and carriages (*e.g. petorritum, esseda, mannus*), is not a native Latin one. The Romans themselves believed it to be Gallic; *cf.* Quint. i. 5. 57, *plurima Gallica evaluerunt ut 'raeda' ac 'petorritum,' quorum altero tamen Cicero, altero Horatius utitur.* That we have here the first mention of carriages, does not of necessity imply that any part of the journey was made on foot, which would be very unusual for men of the station of Maecenas and his party.

87. mansuri: *intending to put up.* Horace uses the future participle very freely, to denote intention, destiny, purpose, and similar ideas. See Introd. § 47. **oppidulo**: what the name of this village was is uncertain. Some believe it to have been *Equus Tuticus*, as Porph. suggests; others *Aesculum*, either of which would be impossible in hexameter verse in the locative. Porph. suggests that Horace is here imitating Lucil. 254 L., *servorum est festus dies hic, Quem plane hexametro versu non dicere possis.* Lucilius may have followed Archestratus, 48. 3, Ribb., ἰχθύος αὐξηθέντος ὃν ἐν μέτρῳ οὐ θέμις εἰπεῖν. *Cf.* line 37; Ovid, *ex Pont.* iv. 12. 1–17. **non est**: *it is not possible*, a colloquial usage; *cf.* ii. 5. 103; *Epist.* i. 1. 32.

88. perfacile est: *sc. dicere*, from the preceding clause. By zeugma the word here has the meaning *describe.* **vēnit**: *is actually sold;* note the emphatic position. Observe the *ē*. **vilissima rerum**: *the least valuable of all things.*

89. ultra: *farther on, i.e.* to Canusium.

90. callidus: *experienced, knowing.* **soleat**: the original long quantity of the final syllable is preserved. See Introd. § 57. *d.*

91. lapidosus: *gritty*, from the friable nature of the mill-stones, a characteristic which the bread of Canusium is said to retain to-day. **aquae non ditior urna**: *not a pitcherful richer in water. Aquae* is genitive with *ditior* after the analogy of adjectives of plenty, and *urna* is ablative of degree of difference.

92. Diomede: he is said to have founded Beneventum and Equus Tuticus as well. Virgil also connects Diomedes with Apulia. See *Aen.* viii. 9, *Mittitur et magni Venulus Diomedis ad urbem* (referring to Argyripa).

93. flentibus . . . amicis: dative of separation. See B. 188, 2, *d.* **hic**: *at this point, here.* He probably returned to Rome.

94. Rubos: twenty-four miles from Canusium. **utpote . . . carpentes**: *since we were making*, explanatory of *fessi. Utpote* is

more commonly used with a relative, but *cf.* i. 4. 24, and ii. 4. 9. With the whole passage, *cf.* Lucil. 87 L., *Praeterea omne iter est hoc labosum atque lutosum.*

96. postera tempestas: *the weather next day*, for *postridie tempestas.*

97. Bari: Barium was twenty-three miles farther on, on the coast; hence the epithet *piscosi.* **Gnatia**: the colloquial form of *Egnatia*, thirty-seven miles from Barium. **lymphis . . . exstructa**: *built under the anger of the water-nymphs*, a facetious way of saying that the water was bad, a kind of parody of the familiar *dis iratis; cf.* ii. 3. 8, *iratis natus paries dis atque poetis.*

98. risusque iocosque: *food for laughter and jests.*

99. flamma sine: note the anastrophe; see note on *inter*, i. 1. 47. **tura liquescere**: *that the incense melts.*

100. cupit: *sc. ea = Gnatia.* This miracle, which was probably due to some volcanic phenomenon, was a feature of the town; *cf.* Plin. *N.H.* ii. 240, *reperitur apud auctores . . . in Sallentino oppido Egnatia, imposito ligno in saxum quoddam ibi sacrum, protinus flammam exsistere.* **Iudaeus Apella**: the Jews were regarded by the Romans as especially superstitious. Apella is a common name for slaves and freedmen, occurring frequently in inscriptions.

101. didici: from Epicurus and his disciple Lucretius. *Cf.* Lucr. v. 82, *Nam bene qui didicere deos securum agere aevom;* ii. 646: —

> 'Omnis enim per se divom natura necessest
> Immortali aevo summa cum pace fruatur,
> Semota ab nostris rebus seiunctaque longe.'

And Tennyson, *Lotus Eaters*, 110, "On the hills like gods together, careless of mankind."

102. natura: *i.e.* the creative power of the universe. *Cf.* Lucr. i. 630, *rerum natura creatrix.*

103. tristis: *in their anger.* Such portents were commonly regarded as manifestations of the wrath of the gods.

104. Brundisium: the modern Brindisi, thirty-nine miles from Gnatia, or, according to others, forty-four. Brindisi has in modern times become an important town for the same reason which led to its prominence in antiquity, *i.e.* because it is the most convenient point of departure from Italy to the Orient and to Egypt.

SERMO VI.

1. non: modifies *suspendis*, in line 5; note the emphatic position. **quia**: belongs more to the colloquial language than *quod*. *Quia* is much more frequent than *quod* in early Latin, and from Tacitus on; Horace uses the former only twice in the *Odes*, but frequently in the *Sermones* and *Epistles*. **Lydorum**: the Lydians are said by Herod. i. 94, to have settled in Etruria. See also Tac. *Ann.* iv. 55: *Sardiani decretum Etruriae recitavere ut consanguinei: nam Tyrrhenum Lydumque Atye rege genitos ob multitudinem divisisse gentem; Lydum patriis in terris resedisse, Tyrrheno datum novas ut conderet sedes; et ducum e nominibus indita vocabula illis per Asiam, his in Italia.* The real origin of the Etruscans is one of the unsolved problems of ethnology. *Lydorum* depends on both *quidquid* and *nemo*, ἀπὸ κοινοῦ; *cf. illis*, i. 1. 20.

2. generosior: *of nobler birth.* Note the derivation of the word. For its application to Maecenas, *cf. Odes*, i. 1. 1.

3. maternus: among the Etruscans, pedigrees were traced on the mother's side. Horace may or may not have had this in mind. Probably he merely means to say that both branches of Maecenas's family were distinguished.

4. olim: referring to the time of *fuit*. See note on i. 1. 25. **legionibus**: this word, strictly used of Roman troops alone, is here used in the general sense of forces, as in Plaut. *Amph.* 217, *contra Teloboae legiones educunt suas;* Sall. *Cat.* 53, *sciebam saepe numero parva manu cum magnis legionibus hostium contendisse;* and elsewhere. **imperitarent**: this frequentative or intensive of *impero* is not found in Caesar or Cicero and is rare in pre-Augustan Latin. Horace has it four times (*cf. Odes*, i. 15. 25; *Serm.* ii. 3. 189; ii. 7. 81), apparently with the same meaning as *impero*. The frequent use of such forms is characteristic of colloquial Latin. *Cf.* also Lucr. iii. 1027, *Inde alii multi reges rerumque potentes Occiderunt, magnis qui gentibus imperitarunt.*

5. naso suspendis adunco: *turn up your nose at; cf.* ii. 8. 64, *suspendens omnia naso.* Pers. i. 40, *rides, ait, et nimis uncis naribus indulges.*

6. ignotos = *ignobiles.* **libertino**: see note on *liberta*, i. 1. 99. That Horace was not ashamed of his parentage is shown by the repetition of the phrase *libertino patre natum* in lines 45 and 46. *Cf. Epist.* i. 20. 20.

7. cum . . . negas: the explicative use of *cum*, *in saying that it makes no difference.*

8. ingenuus: *free-born.* Maecenas apparently would not associate with slaves and freedmen. The same thing was true of Augustus; see Suet. *Aug.* 74, *Valerius Messalla tradit neminem umquam libertinorum adhibitum ab eo* (*i.e.* Augustus) *cenae, excepto Mena, sed asserto in ingenuitatem.* **persuades hoc tibi vere**: *you are convinced, and rightly.*

9. Tulli: referring to Servius Tullius, who, according to the tradition, was the son of an unknown father and a slave. *Cf.* Liv. iv. 3. 12, *Servium Tullium . . . captiva Corniculana natum, patre nullo matre serva, ingenio virtute regnum tenuisse;* Juv. viii. 259, *Ancilla natus trabeam et diadema Quirini Et fasces meruit, regum ultimus ille bonorum.* With *ante potestatem Tulli, cf. vixere fortes ante Agamemnona*, *Odes*, iv. 9. 25. **ignobile regnum**: the adjective is used only with reference to the parentage of Tullius; *cf.* the passage from Juv. cited in the last note. Translate accordingly.

10. nullis maioribus: *cf.* the passage from Livy, cited in the note on *Tulli*, line 9. A slave was legally *filius nullius.*

11. vixisse: instead of *fuisse*, a common use in Horace; cf. line 70 below; i. 4. 98. **honoribus**: in its technical sense of *public offices.*

12. contra, adverb, *on the other hand.* **Laevinum**: this particular member of the family is otherwise unknown. Porph. says: *hic P. Valerius adeo foedis et proiectis in omnem turpitudinem moribus vixit, ut provehi non potuerit ultra quaestoriam dignitatem.* **Valeri genus** = *Valeri progenies, a descendant of the Valerii. Cf. Odes*, i. 3. 27, *audax Iapeti genus.* **unde** = *a quo; cf. unde generatur*, *Odes*, i. 12. 17. Horace uses *ab* and the ablative with *fugio* only in *Serm.* i. 1. 68. See note on ii. 3. 4. **Superbus Tarquinius**: on the transposition of the *nomen* and *cognomen*, see the note on *Serm.* i. 4. 72. Here the order is doubtless influenced by the meaning of the *cognomen.*

14. non umquam . . . licuisse: *was never valued at more than a single penny. Pluris*, genitive of value, is governed by *licuisse*, and *assis* by *pretio.* **notante**: ablative absolute with *populo. Notante* has a technical force, being the term used of the official rebukes of the censors. For the meaning of *noto*, *cf.* i. 3. 24; i. 4. 5; i. 4. 106; *etc.*

15. quo: in sense, object of *nosti*, but attracted to the case of *populo.* **stultus**: *in its folly*, opposed to *sanus.* The idea is emphasized by *ineptus*, line 16.

16. famae servit: *is a slave to mere renown, i.e.* rates highly men of noble birth, regardless of their personal character. **ineptus**: note the emphatic position, and the chiastic arrangement of the sentence *qui . . . ineptus.*

17. stupet in: *is dazzled by. Stupet* is constructed with *in* and the ablative, *cf.* also Virg. *Aen.* x. 446, *stupet in Turno;* with the ablative alone, *cf.* i. 4. 28; with the accusative, *cf.* Juv. iv. 119, *nemo magis rhombum stupuit.* **titulis et imaginibus**: *i.e.* the *wax masks* of a long line of ancestors, hung in the hall of the man of high birth, with the *inscriptions* recounting their offices and exploits.

18. nos: *people like us, i.e.* men of education and discretion. The reference is to both Horace and Maecenas, since *a volgo longe longeque remotos* would seem arrogant and out of place, if applied to Horace alone. **longe longeque**: note the emphasis given by the repetition of the word, which is more effective than *longissime* would have been.

19. esto: *let us suppose a case.* **Laevino**: *a Laevinus, i.e.* a man like Laevinus. **mallet**: a paratactic condition contrary to fact; *if the people preferred*, as in fact they did not.

20. Decio . . . novo: *a Decius of obscure birth*, another type; *cf. Laevino* in line 19. P. Decius Mus, who devoted himself to death in the battle of Mt. Vesuvius (340 B.C.), to save his country, was the first curule magistrate in his family and hence a *novus homo.*

21. Appius: since the personages named in the passage are *types*, it seems most natural to think of the famous Appius Claudius Caecus. **si**: *since, i.e.* if I were not, as in fact I am not. The mood of *essem* is assimilated to that of *mallet* and *moveret.*

22. vel merito: *sc. facerent, they would be quite right;* the apodosis to *mallet* and *moveret* is implied in *vel merito.* The thought is that men like Horace ought to be content with their proper sphere in life, and not aspire to positions to which they are not eligible. **quoniam . . . quiessem**: alluding to the fable of the Ass in the Lion's Skin; *cf.* ii. 1. 64. Allusions to the fables of Aesop are frequent in Horace. The mood of *quiessem* is assimilated to that of *facerent.*

23. sed: *i.e.* as a matter of fact, the majority of people cannot open their eyes to the truth, but struggle to acquire office. **Gloria**: *Ambition*, personified. *Cf. Epist.* ii. 1. 177, *Quem tulit ad scaenam ventoso Gloria curru.* **curru**: ablative of association; *cf. chordis, Odes*, iv. 9. 4; *litore*, ii. 3. 205; and see Introd. § 41. *b.*

24. ignotos: *cf.* line 6 above. **generosis**: *cf.* note on line 1 above. **quo tibi . . . sumere**: *what does it profit you to take up?* The infinitive takes the place of a noun in the exclamatory accusative; *cf. quo mihi fortunam, Epist.* i. 5. 12. See Lane, *Lat. Gr.* 1150; G. 343. 1. **Tilli**: the Comm. Cruq. says: *Tillius hic senatu motus est a Caesare quasi Pompeianus; occiso vero Caesare recepit latum iterum clavum, id est senatoriam dignitatem, et tribunus militum factus est.* In the same way Sallust was removed from the senate and afterwards recovered his seat.

25. tribuno: dative, assimilated to the case of *tibi*.

26. privato: serves as the protasis to *esset*, in a condition contrary to fact.

27. ut: *as soon as.* **insanus**: because to Horace it seems madness to desire such things. **nigris . . . pellibus**: senators wore a black or purple shoe, fastened by four black thongs passed about the calf of the leg. These thongs (*corrigiae*) are here called *pelles*, perhaps slightingly. **medium**: *up to the middle.*

28. latum . . . clavum: see note on i. 5. 36.

29. continuo: *immediately.* **quis homo hic**: *who is this fellow?*

30. aegrotet: used figuratively, as in ii. 3. 307. **Barrus**: a fop of the day; according to Porph., a man of abandoned character as well. Subject of *aegrotet*, implied in *aegrotat.* **haberi**: depends on *cupiat.*

31. eat . . . iniciat: part of the apodosis of the conditional sentence introduced by *si qui.*

32. singula: his various marks of beauty. An adjective used as a substantive.

34. promittit, *etc.*: apparently referring in a general way to the oath taken by magistrates on assuming their office.

36. ignota matre: *a low-born mother.* *Cf.* lines 6, 24, 96.

37. curare et quaerere: *cf. cura quaerendi*, line 32.

38. Syri, Damae . . . Dionysi: typical names of slaves. *Syrus*, originally ethnic, 'the Syrian,' is found as the name of one of the *dramatis personae* in Terence's *Heauton* and *Adelphoe*; again in Horace in *Serm.* ii. 6. 44. *Dama* is a favorite name with Horace, occurring also *Serm.* ii. 5. 18 and 101; ii. 7. 54. *Dionysius* occurs only here.

39. deicere: scanned $_ \cup \cup$, as in Lucr. iii. 877; Virg. *Ecl.* 3. 96. **saxo**: *sc. Tarpeio.* To condemn a criminal to be hurled from the

Tarpeian rock was one of the extraordinary powers of a tribune. *Cf.* Vell. Pater. ii. 24, *Publius Laenas tribunus plebei Sextum Lucilium, qui priore anno tribunus plebei fuerat, saxo Tarpeio deiecit.* **Cadmo**: an executioner or jailer of the period.

40. Novius: *Newman* (*cf. novus*) one of the numerous names in Horace which are selected on account of their appropriateness to the situation. The fact that it is a common Roman *nomen* does not in any way militate against this view. **gradu post me uno**: used metaphorically, but with an allusion to the assignments of the seats in the theatre according to rank.

41. Paulus et Messalla: *cognomina* of the old and aristocratic Aemilian and Valerian families; hence selected as types of men of family, by way of contrast with Novius.

42. plostra: the colloquial form for *plaustra*. **ducenta**: used indefinitely of a large number. See Introd. § 50.

43. concurrant . . . sonabit: with this mixed form of the conditional sentence. *cf. Odes*, iii. 3. 7–8. **magna**: to be taken with *funera*. **sonabit quod**: *i.e.* will shout loudly enough to; the relative clause stands to *sonabit* in the relation of an accusative of the inner object.

45. ad me redeo: with reference to line 6. *Cf.* Lucil. 1092 L., *nunc ad te redeo, Ut quae res me impendet rogetur.*

46. rodunt: *cf. Odes*, iv. 3. 16; *Serm.* i. 4. 81. **libertino patre natum**: the repetition of the phrase mimics his detractors. *Cf. Odes*, i. 13. 1 and 2; i. 35. 15; iv. 2. 49 and 50.

47. sim: like *pareret* in line 48, gives the reason of his critics. **convictor**: *intimate friend; cf.* i. 4. 96.

48. tribuno: in the army of Brutus. See Introd. § 3.

49. hoc: referring to the friendship of Maecenas. To this Horace had a right, whereas in the office of military tribune he was out of his proper sphere. **forsit**: this form, for *fors sit*, occurs only here. It is doubtless colloquial. **honorem**: *i.e.* the office of *tribunus militum*. *Honorem* is the direct object of *invideat*, while *mihi* is the indirect object; so *te* in line 50, with *amicum* in apposition.

51. cautum: agrees with *te; = cum cautus sis.* **prava ambitione procul**: equivalent to an adjective in appositive relation to *dignos*. *Cf.* Ovid, *Metam.* i. 20, *frigida pugnabant calidis . . . sine pondere habentia pondus.*

52. felicem: in the emphatic position; it implies chance or good luck.

53. possim: potential subjunctive. **hoc**: *on this account; cf.* i. 1. 46. **casu . . . sortitus**: these words, like *felicem*, imply mere chance. With *sortitus* supply *sim*.

54. nulla . . . fors: *for it was no chance.* Note the emphasis given by the word order. **olim**: *some time ago.* See note on i. 1. 25.

55. Varius: see note on i. 5. 40. **quid essem**: *what sort of a man I was. Cf.* Ovid, *Heroid*, 12. 31, *tunc coepi scire quid esses;* and for the use of the neuter referring to a person, *cf. nil*, i. 3. 18.

56. singultim: *brokenly*, the result of *infans pudor.*

57. infans: here has its literal meaning of *speechless, tongue-tied*, caused by *pudor. Cf. Odes*, i. 4. 3, *pallida mors.* **pudor . . . profari**: note the alliteration, and the *singultim* effect produced by the repetition of the *p*.

58. non ego: *i.e.* Horace did not pretend to be the son of a wealthy provincial. Emphasis is given by the anaphora *non . . . non.*

59. Satureiano = *Tarentino*, since *Satureia* was an ancient name for Tarentum. The adjective belongs in sense rather with *rura* than with *caballo*, with which it agrees grammatically; *cf. Odes*, iii. 6. 38, *Sabellis ligonibus.* **caballo**: *nag*; *caballus* is a colloquial word, which became French *cheval*, Italian *cavallo; cf.* English *chivalry.* See note on *buccas*, i. 1. 21. The claim that he *rode* over an ancestral estate (*rura*) would imply that Horace's father was a rich landed proprietor. The adjective *Satureiano* is used on the same principle which actuated the use of *Austris* for *ventis*, in i. 1. 6; see note.

60. quod eram: a relative clause; *cf. quid essem* (indirect question) in line 55, and the note.

63. turpi . . . honestum: these adjectives, which are used as substantives, may be either masculine or neuter; they are probably the latter.

64. patre . . . puro: note the alliteration. The ablatives modify *secernis.*

65. atqui: *yet after all.* Though Horace does not owe his advancement directly to his parentage, he does so indirectly, because of his early training. **vitiis**: for the derivation and meaning, see note on i. 3. 1. Note the contrast with *recta.* **mea**: the hyperbaton serves to emphasize *paucis.*

66. mendosa: *cf.* Ovid, *Amores*, ii. 4. 1, *non ego mendosos ausim defendere mores.*

68. sordis: *niggardliness*, as shown by a neglect of the elegancies

of life. **mala lŭstra**: *evil communications. Cf.* Paul. p. 120. (Lustra) *significant lacunas lutosas quae sunt in silvis aprorum cubilia; a qua similitudine hi qui in locis abditis et sordidis ventri et desidiae operam dant dicuntur in lustris vitam agere. Lūstra* would have a different meaning.

71. pauper: with concessive force. **macro . . . agello**: a small farm near Venusia; *cf. Odes*, iii. 4. 9 ff. It was confiscated after the battle of Philippi.

72. Flavi ludum: a school at Venusia. **magni . . . magnis**: note the ironical repetition of the adjective, which doubtless contains the double idea of 'tall' and 'great.' Big, burly men were selected as centurions, since they had to chastise unruly soldiers. Hence they are referred to as types of bodily strength by Cic. *De Sen.* 10. 33. Venusia was the seat of one of Sulla's military colonies, in which the centurions would form the aristocracy of the place. They and their sons looked down on Horace, the freedman's child.

74. loculos tabulamque: objects of *suspensi*, which is used in a middle sense. Cf. *membra*, i. 1. 5. *Loculi*, which in this sense is always plural, means *a satchel*, and is apparently synonymous with *capsa; cf.* Juv. x. 116, *Quisquis adhuc uno parcam colit asse Minervam, Quem sequitur custos angustae vernula capsae.* The *tabula* was a tablet, for writing or figuring upon. The centurions' sons carried these themselves, instead of having slaves for the purpose, as Juvenal's schoolboy had, and as Horace had when in Rome.

75. octonos . . . aeris: *sc. asses* or *nummos, their eight asses* (a month), ten or twelve cents. The pay of schoolmasters in ancient Rome was very small, and their lot generally an unhappy one; this must have been still more so in the small provincial towns. *Octonos* is doubtless not to be taken literally, but as a general term for a small number. **Idibus**: interest was due on the Kalends or Ides; see i. 3. 87; *Epod.* 2. 69. Teachers' salaries appear to have been paid at the same dates.

76. puerum: *when I was still a boy.* **ausus**: *sc. est; had the assurance*, in spite of his humble position and the example of the 'great' centurions.

77. artis: *i.e. artis quibus aetas puerilis ad humanitatem informari solet*, Cic. *Arch.* 3. 4. Horace's father wished to give him the education of a gentleman. **doceat**: causative, *has . . . taught.*

78. servos: *i.e. capsarii*, to carry his books and tablets; *cf.* line 74 and the note.

79. in magno ut populo: *as was usual in a large city*, where all schoolboys had such attendants. **avita ex re**: *from an hereditary estate.* Horace, as the son of a freedman, had no *avus.*

80. crederet: subjunctive in an apodosis contrary to fact; the tense, as compared with *vidisset,* is due to the meaning of the word, since the action of *crederet* might continue into the present.

81. custos: *i.e.* Horace's father acted as his son's *paedagogus; cf.* the passage from Juv. cited in the note on line 74.

82. circum . . . aderat: *i.e.* he went around to. **pudicum** (*sc. me*): to be taken with *servavit,* while *ab omni . . . facto* is governed by *pudicum.* **doctores**: of these only Orbilius is mentioned by name; see *Epist.* ii. 1. 71.

85. sibi . . . vitio . . . verteret: *criticise him; vitio* is dative of purpose. Note the alliteration. **olim**: *some day.*

86. praeco: *auctioneer.* **coactor**: *collector,* of taxes. *Cf.* Suet. *Vit. Hor.: patre, ut ipse tradit, libertino et exactionum coactore; ut vero creditum est, salsamentario.* There seems to be no reason why Horace should misrepresent his father's calling; hence the idea that he was a *salsamentarius,* a dealer in salt fish, was undoubtedly erroneous.

87. hoc . . . maior: *the greater.* **nunc**: *as it is, i.e.* as matters have turned out.

89. paeniteat: potential subjunctive, *I would never regret.* **sanum**: *i.e.* so long as I am in my senses; *cf.* i. 5. 44.

90. dolo . . . suo: a legal expression, equivalent to *culpa sua.*

92. defendam: against the charge of having a freedman for a father; *cf.* line 46 above. **istis**: *such people,* referring, with a contemptuous force, to the individuals implied in *magna pars;* dative with *discrepat.* Brachylogy for *voci et rationi istorum.*

93. et vox et ratio: *my words and even my thoughts.* **si natura iuberet**: *i.e.* if it were a law of nature, as it is not.

94. a certis annis: *after a given age.* **remeare**: *i.e. iterum meare, to live over again,* governing *aevum.*

95. ad fastum: *to suit his pride.* **quoscumque**: a general relative, *any parents whatsoever.*

96. honestos: *dignified by;* note the derivation of the word.

97. fascibus et sellis: *sc. curulibus* with *sellis;* the *insignia* of the curule magistrates, the former of the consuls and praetors, the latter of the consuls, praetors, curule aediles, and censors.

98. fortasse tuo: *sc. iudicio.* Porph. says: *hoc ad Maecena-*

tem recte dicitur, qui abhorrens senatoriam dignitatem, in equestris honoris gradu se continuit. Fortasse is purely rhetorical, since Horace had no real doubt about Maecenas's opinion.

99. nollem: the subjunctive represents the reason as in the mind of Maecenas. **onus . . . molestum**: because, as is explained in the following lines, he would have to increase his property to the senatorial rating, and to assume greater state in all the relations of life. **haud umquam**: *cf. non umquam*, line 14.

101. salutandi: referring to receiving calls, as well as to making them. *Cf.* Cic. *ad Fam.* ix. 20. 3, *mane salutamus domi ;* Hieron. *Epist.* 43, *pudet dicere frequentiam salutandi, qua aut ipsi quotidie ad alios pergimus aut ad nos venientes ceteros expectamus.* **ducendus et**: hyperbaton for *et ducendus.* **unus et alter**: we should say *one or two.*

102. uti ne: a fuller form of expression for simple *ne*, a regular classical usage. **peregreve**: a hypermetric verse ; *cf.* i. 4. 96, and the note.

103. calones: *grooms.* **caballi**: see note on line 59.

104. ducenda: *must be taken with me*, when making a journey. *Cf. ducendus*, line 101. **petorrita**: see note on *redis*, i. 5. 96. Fest. p. 206 says : *petorritum et Gallicum vehiculum esse et nomen eius dictum esse existimant a numero IV rotarum ; alii Osce, quod hi quoque petora quattuor vocant.* The numeral also had the form *petora* in Gallic, while the last part of the word is cognate with German *Rad*, 'wheel.' **curto**: *humble.*

105. mulo: ablative of means, like *ire pedibus.* **vel . . . usque Tarentum**: *all the way to Tarentum ; i.e.* to the end of the peninsula.

106. mantica: *portmanteau, a hand-bag* (*cf. manus*). He travelled without a baggage train, carrying his scanty luggage on his own mule. **ulceret**: *galls.* **armos**: nearly always in classical Latin used of the shoulders of an animal, as *dorsum* is of the back (*cf. umeros* and *tergum*). Horace evidently rode well forward, to make room for his baggage. **eques**: *rider*, used in a general sense, doubtless humorously.

107. sordis: *cf.* line 78. **Tilli**: *cf.* line 24.

108. Tiburte via: the road to Tibur, twenty miles northeast of Rome. A praetor would be expected to travel in state, with a large retinue of slaves. On the number of slaves, see notes on i. 3. 11, and on line 116 below. Note also *praetor* used typically of a high magistrate ; see note on i. 5. 34.

109. lasanum portantes, *etc.: i.e.* carrying their own supplies, 'boarding themselves,' instead of putting up at inns.

110. hoc: *in this respect.*

111. milibus atque aliis: parallel with *hoc, and in thousands of others. Mille* is used indefinitely of a large number. See Introd. § 50; and for *aliis*, an adjective used as a substantive in an oblique case with ambiguous gender, see note on *his*, i. 4. 56.

112. solus: *cf.* i. 9. 10, where Horace is represented as attended by a single slave. **quanti holus ac far**: *sc. stet*, although no ellipsis is consciously present to the writer's mind; *cf.* our English expression, 'How much?' *Quanti* is genitive of value. Horace, as an observer of the various phases of human life, strolls about the *forum holitorium* and other public places. See Introd. § 31.

113. fallacem circum: the Circus Maximus, with its porticoes and the arches under the rows of seats, was a resort for hucksters, astrologers, and similar characters. *Cf.* Cic. *de Div.* i. 58. 132, *de circo astrologos;* Juv. vi. 582, *Si mediocris erit, spatium lustrabit utrimque Metarum et sortes ducet frontemque manumque Praebebit vati crebrum poppysma roganti.* **vespertinum**: *in the evening*, when the day's business was done, and the forum was filled with idlers and loungers.

114. adsisto divinis: *i.e.* he stands beside the fortune-tellers, and listens to their predictions to the common people. Horace's own opinion of such matters is shown by *Odes*, i. 11. **inde**: *from there.*

115. lagani: a kind of pancake.

116. pueris: probably instrumental ablative, since the slaves were regarded merely as part of the *instrumenta cenae. Cf. tonsore, Epist.* i. 1. 94. **lapis albus**: Porph. says: *marmoream Delphicam significat, quae scilicet pretii magni non est.* The *Delphica* (*sc. mensa*) was a small three-legged table, so-called from its resemblance to the Delphic tripod, for holding the mixing-bowl and wine-cups. The rich man would have a table of costly wood or of some variegated marble.

117. pocula duo: drinking-cups were usually made in pairs. *Cf.* Cic. *Verr.* ii. 2. 19. 47, *scyphorum paria complura;* Virg. *Ecl.* iii. 36 ff. and 44 ff. **echinus**: an unknown utensil in the shape of a sea-urchin, possibly a salt-cellar. Porph. says, *vitream ampullam intellegere debemus;* the Comm. Cruq., *vas salis;* the pseudo-Acron, *vas aeneum in quo calices lavantur.*

118. cum patera guttus: *an oil-flask and saucer.* Or perhaps the *guttus* was a wine-flask, for pouring libations into the *patera.* **Campana supellex**: of cheap Campanian bronze, instead of silver

Cf. ii. 3. 144. Porph. says: *Campanam supellectilem vilem intellegi vult, quia Capuae hodie aenea vasa studiosius fabricari dicuntur.*

120. Marsya: statues of Silenus or of Marsyas were erected in the market-places of many free towns of Italy, as a symbol of liberty. One stood in the Roman Forum, near the praetor's tribunal. Horace implies that the uplifted hand of the figure or the expression of its face indicated its disgust at the appearance of the younger Novius, probably a usurer who had his stand among the neighboring *tabernae argentariae*. The story of Marsyas was a favorite subject in plastic art and in painting.

122. quartam: *sc. horam, i.e.* three hours after sunrise. See note on i. 5. 23. **iaceo**: not necessarily sleeping (*cf. Epist.* ii. 1. 112), but reading or meditating. *Cf.* Pliny's account of his early morning work, in *Epist.* ix. 36. **vagor**: *stroll about, cf.* line 113 above; i. 9. 17. **ego**: emphatic, contrasting his habits with the life of the rich senator. **lecto**: ablative absolute with the implied antecedent of *quod*. *Cf.* i. 1. 94.

123. unguor olivo: preparatory to exercise. *Cf. Odes*, i. 8. 8. *Unguor* is perhaps used in a middle sense.

124. Natta: a miserly fellow, otherwise unknown, who anointed his body with oil fit only for burning in lamps.

125. ast: archaic form of *at*, used also in *Epod.* 15. 24, and frequently by Virgil. **fessum**: by ball playing.

126. fugio: *I leave.* **lusum trigonem**: *the game of ball which I have finished playing;* note the perfect participle. The *trigo* was a game in which the players stood at the apices of a triangle and passed the ball from one to the other. The skill consisted in catching and throwing the ball with either hand.

127. pransus: the *prandium*, the first substantial meal of the day, the modern European *déjeuner à la fourchette*, was taken at about noon. **quantum**: has for its antecedent the object (understood) of *pransus*.

128. domesticus otior: *idle about at home. Otior* is a word formed humorously after the analogy of *negotior*. Except here, it occurs only in Cic. *Off.* iii. 14. 58, *Canius . . . cum se Syracusas otiandi, ut ipse dicere solebat, non negotiandi causa contulisset.* Porph. says: *verbum finxit* (*Horatius*).

130. victurum: *destined to live.* See note on *mansuri*, i. 5. 87.

131. quaestor: the lowest of the offices which gave admission to the senate. The person whose grandfather and father had been

quaestor would thus be in the lowest class of the *nobiles*, but would have all the annoyances and burdens accompanying the rank. **atque**: connects *avus* and *pater*. **fuisset**: *ac si* is followed by the pluperfect subjunctive, instead of the usual perfect after a primary tense, to emphasize the idea of non-reality.

SERMO VII.

1. Proscripti Regis Rupili: Porph. says: *P. Rupilius cognomine Rex, Praenestinus, post exilium, in quod damnatus profugerat, militavit in Africa sub Attio Varo. Deinde cum praeturam gereret, proscriptus a triumviris confugit ad Brutum et inter comites habitus est.*

2. hybrida: *half-breed, i.e.* half Italian and half Greek. **Persius**: obviously a banker of Clazomenae.

3. lippis et tonsoribus: the physicians' booths and the barber-shops were favorite lounging places where gossip was retailed. *Cf.* Plaut. *Amph.* 1013, *In medicinis, in tonstrinis, apud omnes aedis sacras Sum defessus quaeritando.* The disease of sore eyes was so common at Rome that the physicians' booths would always contain a crowd of such sufferers. See note on i. 5. 30.

4. dives: *since he was a rich man;* note the emphatic position of the adjective.

5. etiam: *sc. habebat, was involved in.*

6. durus homo: *an ugly customer*, a hard man to manage. **odio**: *hatefulness.* **qui posset**: a clause of characteristic, parallel with the adjective *durus.*

7. confidens: in a bad sense, '*cheeky.*' *Cf.* Cic. *Tusc. Disp.* iii. 7. 14, *'qui fortis est, idem est fidens, quoniam confidens mala consuetudine loquendi in vitio ponitur.* **tumidus**: *boastful; cf. Odes*, iv. 3. 8, *regum tumidas minas.*

8. Sisennas, Barros: *i.e.* men like Sisenna and Barrus, who are otherwise unknown, but were evidently celebrated for their vituperative powers. **equis praecurreret albis**: *i.e.* far outstripped, a proverbial expression. White horses were regarded as the swiftest. Thus the horses of Rhesus were white (Virg. *Aen.* i. 472; *cf.* xii. 83 ff.). A similar proverbial use is found in Plaut. *Asin.* 278, *Nam si huic occasioni tempus sese supterduxerit, Numquam edepol quadrigis albis indipiscet postea.*

9. ad Regem redeo: *I return to Rex*, the subject of the story. The usual expression after a digression; *cf.* i. 1. 108; i. 6. 45. **post-**

quam . . . convenit: *when no agreement was reached.* The main verb is *pugnat*, in line 19; *convenit* is impersonal.

10. hoc . . . molesti . . . quo fortes . . . incidit: *i.e.* all men who are at variance are hard to deal with, in proportion to their valor. *Hoc* is correlative to *quo*, with about the same force as if *molesti* and *fortes* were comparatives. **iure**: *rightly, naturally.*

11. adversum bellum: the adjective, which is somewhat redundant, has the same general force as in i. 1. 103, *adversis frontibus;* it suggests a hand-to-hand fight.

12. animosum: a common epithet of Achilles; *cf.* Ovid, *Heroid.* viii. 1, *Pyrrhus Achillides animosus imagine patris.* **atque**: for the position of the word, *cf. atque* in i. 6. 131.

13. capitalis: *deadly, i.e.* affecting the life (*caput*). **ut divideret**: a consecutive clause without an introductory demonstrative adverb; *cf.* i. 1. 95, *dives, ut metiretur nummos.* **ultima mors**: *i.e.* death alone.

15. vexet: *embroils; cf. Epist.* i. 3. 33, *vos seu calidus sanguis seu rerum inscitia vexat.* **inertis**: *cowards.*

16. Diomedi cum . . . Glauco: see *Iliad*, vi. 119 ff. The incident had become proverbial; *cf.* Plin. *Epist.* v. 2, *epistulas ingratas ac ne illam quidem sollertiam Diomedis in permutando munere imitantes* (note *illam*).

17. pigrior: Horace seems to have the *duos inertis* in mind, since the reason of Glaucus for declining to fight was not cowardice. **ultro**: *into the bargain.*

18. praetore: the word is used in a general sense. Brutus and Cassius had seized the province of Asia, and the former was holding court at Clazomenae. For a somewhat similar use of the word, *cf.* i. 5. 34.

19. Rupili et Persi: appositive genitive with *par.* **par**: *the pair*, a term used of gladiators. Horace is fond of metaphors derived from gladiators; see note on i. 1. 103.

20. compositum: *sc. par sit;* in this sense *par* is neuter. The ellipsis of the subjunctive copula is colloquial usage. **cum Bitho Bacchius**: two gladiators of the time. The phrase is appositive to *par* understood; *i.e.* the pair Bithus and Bacchius; see note on line 19.

21. procurrunt: like gladiators into a conflict.

22. Persius exponit causam: Persius, as the plaintiff, speaks first. **ridetur**: the subject, as well as that of the following *laudat*, is Persius.

23. conventu: *the court*, a collective noun in the ablative of agency. **cohortem**: *his staff*, the *comites* of Brutus; *cf. Epist.* i.

8. 14, *Ut placeat iuveni percontare atque cohorti* (of the staff of Tiberius).

25. canem: *the dog-star* (Sirius), a constellation of evil repute, contrasted with *stellas salubres*. On the general subject of the influence of the constellations, see *Odes*, ii. 17. 17–25. **illum**: *he, i.e. Rex*.

27. fertur . . . securis: *i.e.* in the midst of the primeval forest on the mountain tops, one of the few really poetical expressions in the *Sermones*. Its introduction heightens the comic effect by contrast. For the general principle, see note on i. 5. 3.

28. Praenestinus: *i.e. Rex*. See note on line 1. **salso . . . fluenti**: *against him with his torrent of bitter wit*. The two adjectives, connected by *-que*, modify *ei* understood, referring to Persius.

29. expressa: *wrung from, i.e.* by the taunt. The word governs *arbusto*. **arbusto**, *the vineyard*, in which the vine-dresser is at work. The passer-by calls out 'cuckoo,' an intimation that the cuckoo, the harbinger of spring, has come, and that the vine-dresser is late in his work. The latter replies with such a flood of vituperation that the wayfarer is silenced and put to flight. *Cf.* Plin. *N.H.* xviii. 249, *exprobrationem foedam putantium vites per imitationem cantus alitis temporariae quem cuculum vocant. Arbustum* is for *arbos-(e)tum*, and really refers to the trees on which the vines were trained. *Cf. Odes*, ii. 15. 4.

30. vindemiator: *a vine-dresser*, with whom *Rex* is, in Horace's usual manner, not only compared, but identified. See note on *Tantalus*, i. 1. 68. The word is here scanned with four syllables, *i* before *a* being treated as a semi-vowel.

31. cuculum: probably not the name of the bird, but an imitation of its note; *cf.* the passage from Pliny cited in the note on *arbusto*, line 29.

32. Graecus: Persius, whose finer wit is contrasted with the coarse *Italo aceto*. **aceto**: *abuse, satire*; used metaphorically, but in not exactly the same sense by Plaut. *Pseud.* 739, *ecquid is homo habet aceti; Bacch.* 405, *nunc experior sitne aceto tibi cor acre in pectore.*

34. consueris: subjunctive in a characteristic clause with accessory causal force. Persius humorously implies that it runs in Brutus's family to kill kings.

35. Regem: Cicero records a similar pun of his on the name of Q. Marcius Rex, in *ad Att.* i. 16. 10, '*quo usque*,' *inquit*, '*hunc regem feremus?*' '*Regem appellas*' *inquam*, '*cum Rex tui nullam men-*

tionem fecerit?' Ille autem Regis hereditatem spe devoraret. **operum . . . tuorum**: genitive of the whole, instead of *hoc tuum opus est.* With the form of expression, *cf. Odes*, iii. 13. 13, *Fies nobilium tu quoque fontium.*

SERMO VIII.

1. inutile lignum: fig-wood seems to have been used for making wooden statues. Pliny, *N.H.* xvi. 209, does not agree with Horace as to its value; he says: *levissimae ex his (ficus, salix, tilia, betulla, sabucus, populus) ficus et salix ideoque utilissimae. Omnes autem ad cistas quaeque flexili crate constent habiles. Habent et candorem, rigorem et in sculpturis facilitatem.* It split easily under the influence of heat; *cf.* ii. 5. 29, *seu rubra Canicula findet infantes statuas.*

2. faceretne: the *-ne* connects *scamnum* and *Priapum; cf. Odes*, i. 30. 6, *solutis Gratiae zonis properentque Nymphae.* **Priapum**: the worship of this god originated in Lampsacus; *cf. Hellespontiaci* in the passage from Virgil cited on line 4. His statues were placed in gardens as the symbol of fertility, and served at the same time as scarecrows.

3. deum. Deus: this juxtaposition, and the consequent emphasis, heighten the comic effect.

4. dextra: the god usually held a sickle in his left hand. *Cf.* Virg. *Georg.* iv. 110, *Et custos furum atque avium cum falce saligna, Hellespontiaci servet tutela Priapi.*

5. ast: see note on i. 6. 125. **harundo**: to give motion to the figure, and an appearance of life, a reed was stuck into the top of its head, which waved in the wind.

7. novis . . . hortis: *the newly made gardens;* see Introd. to this Satire. *Cf.* Prop. iv. 8. 1, *Disce, quid Esquilias hac nocte fugarit aquosas, Cum vicina novis turba cucurrit agris.*

8. angustis eiecta . . . cellis: *i.e.* cast out of the narrow cells which served as their bed-rooms. *Cf.* Cic. *Phil.* ii. 27, 67, *conchyliatis Cn. Pompeii peristromatis servorum in cellis lectos stratos videres.*

9. conservus: probably collective. The slaves of a household often formed burial associations. *Cf. C.I.L.* vi. 10262, *collegium quod est in domo Sergiae Paullinae; etc., etc.* **portanda locabat**: *made a contract for carrying. Cf. Odes*, ii. 18. 18, *Tu secanda marmora Locas sub ipsum funus.*

10. hoc: *here*, lit. *this*, in agreement with *sepulcrum.* **miserae**

plebi: *i.e.* free citizens of small means, who could not afford private tombs, but belonged to burial societies. Pantolabus and Nomentanus are cited as types of this class; *cf.* ii. 1. 22.

12. cippus: the boundary stone, with an inscription defining the limits of the burial place, which had a frontage of 1000 feet and a depth of 300. Porph. says: *eleganter Pantolabo et Nomentano, qui bona sua comederant, lata monimenta praestare nunc dicitur, scilicet quia privata habere non poterant.*

13. heredes . . . sequeretur: *i.e.* with the injunction that the monument (and the lot) should not descend to the heirs of the person or persons who gave it to the society. Stipulative subjunctive; see Introd. § 45. *c*. The usual form of the inscription, which is of very frequent occurrence, is *hoc monumentum heredes non sequetur*, generally indicated by the initials H·M·H·N·S.

14. Esquiliis habitare salubribus: *to find the Esquiline a healthful dwelling-place.* Note the emphatic position of the adjective.

15. aggere: *the embankment*, which took the place of the wall of Servius Tullius in the northeastern part of the city, where the natural slope did not admit a wall. Portions of the outer retaining wall of the *agger* still exist *in situ*, and parts of the *murus* are found elsewhere. *Cf.* Juv. vi. 588, *Plebeium in circo positum est et in aggere fatum;* viii. 43, and Mayor's note. **modo**: *but now, a short time ago.* **tristes**: *gloomily.*

17. cum: *while*, referring back to *nunc licet*, as the tenses show. Although the Esquiline had been improved, and its worst features eliminated, the tombs were allowed to stand, and the place was therefore infested by sorcerers whose charms were sought in graveyards. **ferae**: a substantive formed by the ellipsis of *bestiae*. See note on *venalis*, i. 1. 47. **suëtae**: scanned with three syllables; *cf. insuevit*. i. 4. 105; *consueris*, i. 7. 34; and for a parallel to *suetae*, Lucr. i. 60, *appellare suemus.*

18. curae . . . labori: final datives.

19. carminibus atque venenis: *spells and potions.* The former were in metrical form. **versant**: *practise on.*

21. vaga luna: a conventional epithet; *cf.* Virg. *Aen.* i. 742, *hic canit errantem lunam.*

22. protulit os: *cf.* Virg. *Aen.* viii. 591, *Qualis ubi oceani perfusus Lucifer unda . . . Extulit os sacrum caelo tenebrasque resolvit.* **ossa legant**: a conventional expression; *cf.* Prop. ii. 24. 50, *vix venit extremo quae legat ossa die.* Objects connected with death were sup-

posed to have especial efficacy in magic rites. *Cf. Epod.* 5. 17, *iubet sepulcris caprificos erutas.*

23. vidi egomet: these words suggest a parody of the heroic style, as was observed by the Comm. Cruq. *Cf.* Virg. *Aen.* iii. 623, *Vidi egomet, duo de numero cum corpora nostro . . .*, and see note on i. 5. 3. **nigra**: black was associated with death and with the deities of the underworld; see line 27 below. With the whole description, *cf.* Ovid, *Met.* vii. 182, *vestes induta recinctas, Nuda pedem, nudos umeris infusa capillos.*

24. Canidia: *cf. Epod.* 5 and 17. The scholiasts say that her real name was Gratidia, and that the name Canidia, which Horace applies to her, was derived from *canities* (gray hair). She is said to have been an *unguentaria* of Naples, with whom Horace had once been in love. Note that the quantity and the number of the syllables in *Canidia* and *Gratidia* agree. Thus Terentia is called Licymnia in *Odes*, ii. 12. 23, where see Bennett's note.

25. maiore: probably referring to age. **ululantem**: this word is usually used of the cries of women as distinguished from the shouts of men; and frequently of chants and incantations. *Cf.* Plin. *Epist.* vi. 20, *audires ululatus feminarum, infantum quiritatus, clamores virorum;* Ovid. *Met.* vii. 190, *ternis ululatibus ora solvit* (Medea); xiv. 405. **utrasque**: *the pair.* The plural of *uterque* is used of groups, and also of individuals who are associated closely together, as colleagues or the like. *Cf.* Caes. *B.G.* i. 63, *utraeque* (*Ariovisti uxores*) *in ea fuga perierunt.*

26. scalpere terram: the digging of a trench was a regular feature of rites involving the deities of the underworld. *Cf. Odyss.* xi. 36 ff. In such work iron must not be used; hence *unguibus.*

27. pullam: black victims were regular in such rites. *Pullus* (cognate with Greek πελλός and Latin *palleo*) is frequently used of mourning, the dead, *etc.*, but not invariably; *cf. Odes*, i. 25. 18; Ovid, *Am.* ii. 4. 41, *Seu pendent nivea pulli cervice capilli: Leda fuit nigra conspicienda coma.* **mordicus**: adverb, *with their teeth.*

28. confusus: *i.e.* they poured the blood into the ditch *together* (hence *con-*), each from the part of the lamb which she held. **inde**: *from it, i.e.* the ditch.

29. animas: in apposition with *manes.*

30. et = *etiam, also.* On this rite, *cf.* Virg. *Ecl.* viii. 80 ff.; Ovid, *Heroid.* vi. 91, *Devovet absentis simulacraque cerea fingit, Et miserum tenuis in iecur urget acus.*

31. inferiorem: contrasted with *maior*.

32. servilibus modis: *i.e.* in torture, which was applied only to slaves. **ut quae . . . peritura**: *sc. esset*. A clause of characteristic. The ellipsis of the subjunctive copula is colloquial usage.

33. altera: Canidia, as the leader (*cf.* lines 24-25) calls on Hecate, the queen of magic rites. *Cf.* Virg. *Aen.* vi. 247, *voce vocans Hecaten Caeloque Ereboque potentem.*

34. serpentis: present because of their connection with the furies and their general evil repute; *cf.*, however, i. 3. 27.

35. infernas canes: regular attendants on Hecate. *Cf.* Virg. *Aen.* vi. 257, *visaeque canes ululare per umbram Adventante dea.* Note the gender. **rubentem**: the deep red of the setting moon is described as a blush of shame, as it hides its face behind the tombs.

40. alterna loquentes: *i.e.* answering her questions.

41. umbrae: *the ghosts* (*manes* in line 29) which they had conjured up by their incantations. **triste et acutum**: accusative of the inner object. *Cf. sonabit quod*, i. 6. 43, and the note. The shades spoke with a thin, squeaking voice. *Cf.* Virg. *Aen.* vi. 493, *pars tollere vocem exiguam;* Shakespeare, *Hamlet*, i. 1, "The sheeted dead Did squeak and gibber in the Roman streets."

42. lupi barbam: *cf.* Plin. *N. H.* xxviii. 157, *veneficiis rostrum lupi resistere inveteratum aiunt, ob idque villarum portis praefigunt.* **variae**: *spotted.* With the whole passage, *cf.* Shakespeare, *Macbeth*, iv. 1.

43. cerea: scanned as a dissyllable; *cf. ostrea*, ii. 2. 21, and *aureo* in Virg. *Aen.* x. 116, *solio tum Iuppiter aureo Surgit, caelicolae medium quem ad limina ducunt.* The ablative is causal, — the fire blazed higher as the waxen image melted and flowed into it.

44. non inultus: because he frightened the witches as much as they had frightened him; for, as they are engaged in their rites, the wooden statue splits with a loud explosion. See note on line 1.

48. dentes: *false teeth.* See the passage from Porph. cited in the next note. **caliendrum**: *wig*, apparently a high head-dress of hair. Porph. says: *iocatur in has, quasi altera dentibus adpositis uti solita sit, altera quod glabra fuerit caliendrum, id est galericum, habere consuesset.*

49. incantata . . . vincula: *enchanted love-knots. Cf.* Virg. *Ecl.* viii. 73, *Terna tibi haec primum triplici diversa colore Licia circumdo.*

50. videres: *you could see;* see note on i. 5. 76.

SERMO IX.

1. ibam forte: *I chanced to be strolling.* **Via Sacra**: the *Sacra Via*, as it was usually called, ran from the Esquiline, through the Forum, to the foot of the Capitoline Hill, where it joined the *clivus Capitolinus*. *Cf. Odes*, iv. 2. 35, *quandoque trahet feroces Per sacrum clivum merita decorus Fronde Sygambros.* **sicut . . . mos**: referring to *meditans*.

2. nescio quid . . . nugarum: *some trifle or other*, perhaps a composition; *cf. Epist.* i. 19. 42; ii. 2. 141; Catull. i. 4, *namque tu solebas Meas esse aliquid putare nugas.* Porph. says: *sic verecunde poetae nugas et lusus solent appellare versiculos suos.* The word is, however, common in Horace in a general sense. *Cf.* ii. 6. 43, *vellet . . . cui concedere nugas hoc genus.* **totus in illis**: *wholly absorbed in them. Cf. Epist.* i. 1. 11, *omnis in hoc sum.*

3. accurrit: *rushes up.* This word and *arrepta manu* vividly picture the man's offensive familiarity. **quidam**: *a fellow.* Horace does not name him, and the whole incident may be fictitious.

4. quid agis: *how are you?* This was a common and familiar greeting. *Cf.* Mart. ii. 67, *Occurris quocumque loco mihi, Postume, clamas Protinus, et prima est haec tua vox 'quid agis?'* **dulcissime rerum**: *my dear fellow*, a still more familiar greeting. *Cf.* Ovid, *Ars Amat.* i. 213, *pulcherrime rerum; Heroid.* iv. 125.

5. suaviter: *sc. ago, very well.* Horace replies politely and thereby loses his opportunity of ridding himself of the man at once. Of course there is no conscious ellipsis. **ut nunc est**: *at present.* **cupio . . . quae vis**: a conventional form of address. *Cf.* Plaut. *Pers.* 766, *omnia quae tu vis, ea cupio.*

6. adsectaretur: *would join me;* the imperfect has a conative force. **numquid vis**: a hint that he does not care to prolong the interview, since the formula 'there's nothing I can do for you, I'm sure' (note *num*) was one of leave-taking, something like 'that's all, isn't it?'

7. noris nos: *yes, make my acquaintance. Noris* is probably subjunctive, as in the parallel passage in Plaut. *Mil.* 575, *numquid nunc aliud me vis? Ne me noveris; cf. Capt.* 191, *numquid vis? Venias temperi.* **docti**: *a man of parts; doctus* is used especially of literary ability (*cf. Epist.* i. 19. 1, *docte Maecenas*; Tibull. iii. 6. 41, *docte Catulle*). In this case, however, other accomplishments are included, as we see from line 22. **pluris . . . eris**: *I shall like you*

the better for that. The weakness of making this amiable rejoinder seals Horace's fate.

8. misere: *dreadfully*, a colloquial use of the word common in comedy, and doubtless in the language of every-day life.

9. ire . . . consistere . . . dicere: the historical infinitives well express Horace's efforts to escape from his tormentor.

10. puero: *my slave, a pedisequus*, or page. **ad imos . . . talos**: *to my very heels, i.e.* from head to foot; the full expression, which is a very common one, occurs in *Epist.* ii. 2. 4, *talos a vertice pulcher ad imos.*

11. Bolane: evidently a man noted for his short temper, otherwise unknown. **cerebri felicem**: *happy in thy hot temper. Cerebri* is genitive with *felicem*, an extension of the regular genitive with adjectives, doubtless stimulated by the genitive of specification in Greek; see Introd. § 40. *a.* For the meaning, *cf. cerebrosus*, i. 5. 21.

12. tacitus: *i.e. to myself.* **quidlibet . . . garriret**: *chattered on all sorts of subjects. Quidlibet* is accusative of the inner object; *cf.* i. 10. 41 *garrire libellos*; ii. 6. 77, *Cervius garrit aniles ex re fabellas.*

13. vicos: *the streets.*

14. nil respondebam: *continued to make no reply*, imperfect of continued action. The imperfect indicative with *ut* is rare. **misere cupis**: *you're dreadfully anxious. Cf.* line 8.

16. persequar: *I'll stick to you.* **hinc**: *next, i.e. from here.*

17. circumagi: *to be taken out of your way.* **quendam**: *a man.* **non tibi notum**: a hint that it would be better for the bore not to go with him.

18. cubat: *is sick abed. Cf.* ii. 3. 289, *pueri menses iam quinque cubantis; Epist.* ii. 2. 68, *cubat hic in colle Quirini.* **Caesaris hortos**: on the Janiculum near the Tiber. They were left by Julius Caesar to the people of Rome. Shakespeare, *Julius Caesar*, iii. 2, wrongly places them 'on this side Tiber.'

19. nil habeo quod agam: *I've nothing to do*, entirely forgetting the engagement referred to in line 36. **usque** = *usque eo*, even as far as that, *i.e. I'll go all the way with you.*

20. demitto auriculas: a proverbial expression; *cf.* in English the opposite, 'prick up one's ears.' The diminutive (*cf.* French *oreille*) is colloquial. **iniquae mentis asellus**: *a stubborn ass.* On the diminutive, see the preceding note.

21. dorso: instrumental ablative; *cf.* Virg. *Aen.* ii. 708. *ipse subibo*

umeris. For the use of the word, see note on *armos*, i. 6. 106. Perhaps also ablative of comparison with *gravius*, *ἀπὸ κοινοῦ*. **subiit**: the original long quantity of the final syllable is preserved for metrical reasons. *Cf.* i. 4. 82, and the note. **incipit ille**: after having frustrated Horace's efforts to get rid of him, the bore begins his monologue.

22. si bene me novi: a colloquial expression: *cf. Epist.* i. 18, 1, *si bene te novi.* **Viscum**: an intimate friend of Horace and of Maecenas. See i. 10. 83, and ii. 8. 20.

23. Varium: see note on i. 5. 4. **quis scribere pluris**: how poor a recommendation to Horace's favor this was is seen from i. 4. 14 ff.

24. membra movere mollius: *dance more gracefully.* This accomplishment, too, was not highly esteemed. *Cf.* ii. 1. 24, and Cic. *Murena*, 6. 13, *nemo fere saltat sobrius, nisi forte insanit, neque in solitudine, neque in convivio moderato atque honesto.* Note the alliteration.

25. Hermogenes: see i. 4. 72.

26. locus: *a good place.*

27. quis: dative. See note on i. 1. 1.

28. composui: *laid them to rest;* used properly of collecting the ashes and depositing them in the urn. *Cf.* Prop. ii. 24. 25, *Tu mea compones et dices 'ossa, Properti, Haec tua sunt; heu, heu tu mihi certus eras.'*

28–34. felices . . . aetas: unquestionably an aside; so Porph.: *hoc Horatius tacitus apud se dicit.*

29. confice: *finish me, i.e.* give me the death stroke, implying that he talked his relatives to death. **Sabella**: the Sabellian peoples, especially the Marsi and Paeligni, were notorious for the practice of witchcraft. *Cf. Epod.* 5. 76; 7. 28; 17. 29, 60.

30. divina urna: the urn in which the lots were placed and shaken (*mota*) before they were drawn; hence *divina*, as if the urn itself had magic power. *Cf. Odes*, ii. 3. 26, *omnium Versatur urna serius ocius Sors exitura;* iii. 1. 16, *Omne capax movet urna nomen.*

31. dira venena: poisoning was very prevalent in Rome. *Cf.* ii. 1. 48 and 53–56; ii. 3. 131; Cic. *pro Cluent.;* and Mayor's long and interesting note on Juv. i. 71. **hosticus**: a poetic word, here used to give an epic effect to the prophetic utterance. So also *ensis*, instead of *gladius*, corresponding to English 'falchion,' 'glave.'

32. laterum dolor: *pleurisy.* **tussis**: *cough, i.e. consumption.* **tarda podagra**: *crippling gout, i.e.* which makes one slow. *Cf.*

Prop. ii. 1. 59, *Tarda Philoctetae sanavit crura Machaon;* and with the use of the adjective to denote the effect, *pallida mors*, *Odes*, i. 4. 13.

33. quando . . . cumque = *aliquando*. *Cf.* Ovid, *Metam.* vi. 544, *quandocumque mihi poenas dabis*. Note the tmesis, and *cf.* i. 1. 86.

35. ventum erat: *we had come*. **Vestae**: with ellipsis of *templum* or *aedem;* the same construction occurs in Greek and in English: *e.g.* he went to St. Paul's. Horace would pass the temple as he crossed the Forum to the Vicus Tuscus, on his way across the Tiber. **quarta parte diei praeterita**: *i.e.* it was after the beginning of the fourth hour. Horace was out unusually early; *cf.* i. 6. 122, *ad quartam iaceo*. This was the time for transacting legal business; *cf.* Mart. iv. 8. 2 f., *Exercet raucos tertia causidicos, In quintam varios extendit Roma labores.*

36. respondere: *i.e.* to appear in court, as he had given bail to do on that day. **vadato**: probably an impersonal ablative absolute with causal force, since *respondere* in this sense is used absolutely.

37. fecisset: subjunctive in implied indirect discourse, representing the future perfect *fecerit* (*i.e. responderit* of the law). **perdere litem**: *sc. debebat, to lose his case*, which, in case of his non-appearance, would be decided against him by default.

38. si me amas: *I pray you*. In this colloquial expression, which in ordinary conversation doubtless formed a word group with a single accent, we have a semi-elision (and semi-hiatus) of *me*, with shortening of the *e*, as in Greek. *Cf. Epod.* 5. 100; Virg. *Ecl.* viii. 103, *credimus? an qui amant? Aen.* vi. 507, *te, amice, nequivi conspicere.* **ades**: *give me your help*, as *advocatus*. *Cf.* the pseudo-Asconius on Cic. *Div. in Caecil.* 4. 11, *qui defendit alterum in iudicio aut patronus dicitur si orator est, aut advocatus si aut ius suggerit aut praesentiam suam commodat amico.* **inteream**: *hang me; cf. disperem*, in line 47. The latter is common in comedy, while the former belongs rather to the *sermo cotidianus* of the more cultivated classes.

39. stare: Horace declines for three reasons: (1) he is not strong enough to stand in court during the trial; (2) he has no knowledge of civil law; (3) he has other business. That the first reason is not consistent with the third, since his errand involved a long walk across the Tiber, is of no significance under the circumstances.

40. faciam . . . relinquam: indirect deliberatives; cf. *inflet . . . dicat*, i. 1. 20.

41. rem: *my case; pro lite dixit*. Porph. **sodes**: *pray, please*, for *si audes, if you will* (from *audeo; cf. avidus*). A colloquial

expression; *cf.* Cic. *Orat.* 45, 154, *libenter copulando verba iungebant, ut 'sodes' pro 'si audes,' 'sis' pro 'si vis.'*

42. ut durum: *sc. est. Cf. Odes*, i. 24. 19, *durum: sed levius fit patientia;* Ter. *Phorm.* 238, *illud durum (est).*

43. Maecenas quomodo tecum: *sc. agit: on what terms are you and Maecenas?* The principal object of the bore is to be presented to Horace's friend and patron. It must be remembered that the ellipsis is not a conscious one, any more than in similar expressions in English.

44. hinc repetit: *sc. sermonem, he begins again.* **paucorum hominum**: genitive of quality. *Cf.* Ter. *Eun.* 409, *immo sic hoc est: paucorum hominum. Immo nullorum arbitror.* It seems most natural to assign these words, especially *nemo . . . usus*, to the bore. Porph. attributes them to Horace. **mentis bene sanae**: *of very sound judgment.*

45. haberes . . . velles: the condition contrary to fact shows that the man knows that Horace is unwilling to grant his request; *you would have . . . if you were only willing.*

46. secundas: *sc. partes, 'second fiddle.'* The expression is of course used with reference to the drama. *Cf.* Plaut. *Merc.* 276, *metuo ne illaec simiae partis ferat;* Cic. *Brut.* 69. 242, *Q. Arrius, qui fuit M. Crassi quasi secundarum.*

47. hunc hominem: *your humble servant*, also from the language of comedy. *Cf.* Ter. *Heaut.* 356, *tibi erunt parata verba, huic homini verbera.* **tradere**: *introduce*, the regular word; *cf. Epist.* i. 9. 3; i. 18. 78.

48. ni submosses omnis: *if you would not have cleared the field, i.e. si hunc hominem tradere voluisses.* The bore, after hinting at the advantage which Horace would gain by presenting him to Maecenas, adds, 'why (if you had done so already), you would now have rid yourself of your rivals, and would be supreme in his favor.' On the form, see note on i. 5. 79. **isto . . . modo**: *as you suppose, i.e.* in trying to supplant one another in Maecenas's favor. Note the force of *isto.* **illic**: *i.e.* in the circle of Maecenas.

49. purior: *more free from*, governing *malis* in common with *aliena.*

50. inquam: *I assure you; cf. Odes*, ii. 8. 13, *ridet hoc, inquam, Venus ipsa; Serm.* ii. 7. 22; ii. 8. 27.

51. hic: *so and so;* this man, for example.

52. magnum: *a splendid state of affairs.* The words imply incre-

dulity. **atqui sic habet**: *sc. res, yet it's so*, in spite of your disbelief.

53. accendis . . . esse: *you fire me with still greater desire to be his friend; quare cupiam* (for *ut ea re cupiam*) is a relative clause of result.

54. velis tantummodo: *you have only to wish it.* Horace's sense of humor leads him to encourage the fellow. **quae . . . expugnabis**: *your merit is such that you will take him by storm.*

56. difficilis: predicate adjective. **aditus primos**: *outposts*, keeping up the figure of *expugnabis* and *vinci*. For Maecenas's caution with regard to Horace himself, see i. 6. 61, *abeo: et revocas nono post mense.* **haud mihi dero**: the bore takes Horace's words seriously and begins to lay plans as ill-suited as possible to win the friendship of a man like Maecenas. For the form *dero*, *cf.* ii. 1. 17; ii. 2. 98; *Epist.* i. 12. 24.

58. exclusus fuero = *exclusus ero*, a colloquialism. **tempora**: *favorable opportunities*, when Maecenas cannot escape him. *Cf.* Virg. *Aen.* iv. 293, *temptaturum aditus et quae mollissima fandi Tempora.*

59. deducam: *escort him*, from his house to the forum. *Cf.* Cic. *de Sen.* 18. 63, *haec ipsa sunt honorabilia . . . decedi, assurgi, deduci, reduci.* **nil . . . mortalibus**: an example of Horace's humor. The noble sentiment is ludicrously inappropriate to the circumstances.

60. haec dum agit: *i.e.* while he is running on.

61. Fuscus Aristius: an intimate friend; see *Odes*, i. 22; *Epist.* i. 10. Horace hopes to make his escape through Fuscus, but the latter sees the humor of the situation and has a little amusement at his friend's expense. On the inversion of the *nomen* and *cognomen*, see note on i. 4. 72.

62. qui pulchre nosset: *who knew him well*, subjunctive of characteristic. The expression is colloquial; *cf.* Cic. *Fam.* x. 23, *Lepidum pulcre noram.* **unde venis et quo tendis**: a common form of salutation; *cf.* ii. 4. 1, *unde et quo Catius?*

63. rogat et respondet: *sc. Aristius; we ask each other;* lit. *he asks and replies.* **vellere**: *to pull at his toga.*

64. pressare: *to pinch*, intensive of *premere*. **lentissima**: *unresponsive*, because he refuses to take the hint.

65. male salsus: *with mischievous wit.* For the metaphorical use of *salsus*, *cf.* i. 7. 28, *salso multoque fluenti.*

66. dissimulare: *pretends not to notice.* *Dissimulare* and *urere* are historical infinitives; *cf.* line 9. **iecur urere bilis**: *cf. Odes*, i. 13. 3, *fervens difficili bile tumet iecur.* The liver was often regarded as the seat of the emotions.

67. nesciŏ: the regular quantity in the combination *nescio quis.*

69. tricesima sabbata: perhaps asyndeton for *tricesima et sabbata*, the thirtieth (of the month), and a holiday. Very likely no particular festival is referred to, but the term is invented by Fuscus. There is no reason to suppose that he was acquainted with the *minutiae* of Jewish rites. **vin tu**: *you surely do not wish, do you?* implying a negative answer, while *vis tu* simply asks a question.

70. oppedere: *insult*, a coarse expression.

71. infirmior: *less strong-minded.*

73. surrexe: infinitive in an exclamation, a construction common in comedy, but found in Horace only in *Epod.* 8. 1; *Serm.* ii. 4. 83; ii. 8. 67. For the form, see note on i. 5. 79. The opposite expression to *solem nigrum surrexe* occurs in Catull. 8. 3, *fulsere quondam candidi mihi soles.*

74. sub cultro: like a victim at the altar.

75. adversarius: the person referred to in line 37. He might have won his case by default, but apparently preferred to have it settled regularly in court. His appearance at this time adds to the humor of the situation.

76. licet antestari: *may I call you to witness* the arrest. According to the Twelve Tables, a plaintiff had the right, in case a person whom he summoned refused to go into court, to seize him, after first appealing to a witness. The law is quoted by Porph.: *Si in ius vocat, ni it, antestamino; igitur en capito* (Holder's text).

77. oppono auriculam: as a warning to remember the summons, the summoner touched the ear of the witness. *Cf.* Plin. *N.H.* xi. 251, *est in aure ima memoriae locus, quem tangentes antestamur.* On *auriculam*, see note on *auriculas*, line 20.

78. servavit Apollo: Porph. says, *hoc de illo sensu Homerico sumpsit, quem et Lucilius in sexto satyrarum repraesentavit sic dicens: ut discerperet hac;* τόν δ' ἐξήρπαξεν Ἀπόλλων.

SERMO X.

The first eight lines are lacking in some of the manuscripts of Horace, and are without doubt spurious. They must be earlier than

the tenth century, since they appear in some manuscripts of that date, but the exact time of their composition and their authorship are uncertain.

1. teste Catone: the reference is to P. Valerius Cato, whose life is sketched by Suet. *de Gramm.* 11. He seems to have prepared an edition of Lucilius, whose works he read with the grammarian Vettius Philocomus (see Suet. *de Gramm.* 2).

4. melior vir: *an abler man; cf.* ii. 1. 29, *Lucili ritu nostrum melioris utroque.* **longe subtilior**: this form of comparison (with *longe*) is not found elsewhere in Horace, who uses *multo*. *Cf. Odes*, ii. 8. 7; *Serm.* ii. 8. 89, etc.; and see note on ii. 5. 73. **illo**: referring to another editor of Lucilius. The use of *ille* and *illo* of two different persons in the same sentence is an awkward construction.

5. funibus udis: rope's ends, wetted in order to strike a heavier blow.

6. poetis antiquis: Naevius, Ennius, and the other earlier poets, whom the boy was to be trained to defend.

7. grammaticorum . . . doctissimus: in apposition with *puer;* who is referred to is not known.

1. nempe . . . dixi: *true, I did say*, with reference to i. 4. 8. **incomposito**: *rude, unformed; cf. durus componere versus*, i. 4. 8. **currere**: *cf.* i. 4. 11, *cum flueret lutulentus.*

2. tam . . . inepte: modifies the verbal noun *fautor*, which with *est* = *favet.*

3. idem: *at the same time, he.* **sale multo . . . defricuit**: *rubbed down the city with plenty of salt; sale* must be taken in its literal sense with *defricuit*, but the whole expression is of course metaphorical; *cf.* i. 9. 65 and the note; *Epist.* ii. 2. 60, *hic delectatur iambis, Ille Bioneis sermonibus et sale nigro.*

4. charta eadem: *in the same work, i.e.* i. 4. For the meaning of *charta*, *cf.* i. 5. 104.

5. nec tamen: *yet after all. Cf. Epist.* i. 7. 23, *nec tamen ignorat.* **hoc tribuens**: *though I pay him this tribute.* **dederim**: potential subjunctive. See note on i. 4. 39. **sic**: *in that case*, with conditional force, serving as the protasis of *mirer.*

6. Laberi mimos: the mimes of early times were farces, representing scenes from the life of the common people, usually of a coarse nature; *cf.* Ovid, *Trist.* ii. 497, *Quid si scripsissem mimos obscena iocantes, Qui semper vetiti crimen amoris habet.* They first received

literary treatment at the end of the Republic by Decimus Laberius and Publilius Syrus. Laberius (105–43 B.C.) belonged to the equestrian order. Caesar, whom he had offended, degraded him by making him act in one of his own mimes. The prologue of protest which he wrote for the occasion is preserved by Macrobius, *Saturn.* ii. 7. Although Laberius and Syrus raised the tone of the mime, their work was not poetry, according to Horace's standard; see i. 4. 45 ff.

7. rictum: used of the open mouth. It is a classical word, used by Cic. *Verr.* ii. 4. 43. 94 (of a statue of Hercules), *ut rictum eius ac mentum paullo sit attritius;* Lucr. vi. 1195, *inhorrescens rictum.* With the expression *diducere rictum, cf.* Juv. x. 230, *Ipse ad conspectum cenae diducere rictum Suetus hiat tantum.*

8. est quaedam . . . virtus: parenthetical, *and yet there is some merit in this, too; hic* is the adverb = *in hoc.*

9. brevitate: *cf.* Quint. vi. 3. 45, *acutior est illa atque velocior in urbanitate brevitas.* **currat sententia**: *the thought may flow freely.*

10. se impediat verbis: *i.e.* overload (and obscure) itself with useless verbiage.

11. sermone: *language, discourse.* **modo tristi, saepe iocoso**: *cf.* Dryden, *Art of Poetry*, i. 75, "Happy who in his verse can gently steer From grave to light, from pleasant to severe"; better known in Pope's imitation, "From grave to gay, from lively to severe."

12. defendente vicem: *playing the part. Cf. Ars Poet.* 194, *Actoris partes chorus officiumque virile Defendat;* and for the meaning of *vicem*, Liv. i. 41. 6, *per speciem alienae fungendae vicis opes suas firmavit;* Plin. *Epist.* vi. 6. 6, *cuius . . . ego vicem debeo implere.* **rhetoris**: here used in its Greek sense = *oratoris.*

13. urbani: *a wit. Cf.* Domitius Marsus ap. Quint. vi. 3. 105, *urbanus homo erit, cuius multa bene dicta responsaque erunt, et qui in sermonibus, circulis, convivis, item in contionibus, omni denique loco ridicule commodeque dicet.* **parcentis . . . consulto**: *i.e.* treating the subject lightly, instead of seriously; *cf. ridiculum . . . secat*, below. *Cf. Epist.* i. 9. 9; Cic. *de Orat.* ii. 58. 236, *est plane oratoris movere risum . . . quod tristitiam ac severitatem mitigat et relaxat odiosasque res saepe, quas argumentis dilui non facile est, ioco risuque dissolvit.*

15. secat: *decides. Cf. Epist.* i. 16. 42, *quo multae magnaeque secantur iudice lites.*

16. illi, *etc.* : *cf.* i. 4. 1 f., *Eupolis atque Cratinus Aristophanesque poetae Atque alii quorum comoedia prisca virorum est.* **viris** : attracted into the relative clause.

17. stabant : *succeeded, held their ground. Cf.* Ter. *Hec.* Prol. ii. 6. (14), *In eis, quas primum Caecili didici novas, Partim sum earum exactus, partim vix steti ;* Ov. *Fasti*, i. 18, *Ingenium vultu statque cadit-que tuo.* **pulcher** : *pretty*, with a contemptuous force.

18. simius : the usual form of this word is *simia*, feminine, or as a term of abuse, masculine ; *simius* is rare ; *cf.* Vatin. ap. Cic. *ad Fam.* v. 10. 1, *simius, non semissis homo, contra me arma tulit.* Porph. says : *Demetrium modulatorem propter maciem ac paucitatem corporis hoc nomine appellat. Cf.* line 90 below.

19. Calvum : of the works of C. Licinius Calvus (82-47 B.C.) only scanty fragments remain. He is mentioned with high praise by Cicero and other ancient writers, and his name is often linked with that of Catullus. Horace's attitude toward these great lyric poets is difficult to understand. It must have been modified, at least as far as Catullus is concerned, in his later years, although we have no evidence of any such change of opinion. **cantare** : for the construction, *cf. Carm. Saec.* 75-76, *Doctus et Phoebi chorus et Dianae Dicere laudes.*

20. Graeca : the extant fragments of Lucilius contain a great number of Greek words. This recommendation of Lucilius is put into the mouth of a defender, in order to be refuted. With the sentiment, *cf.* Cic. *de Off.* i. 31. 111, *ut sermone eo debemus uti, qui innatus est nobis, ne, ut quidam Graeca verba inculcantes, iure optimo rideamur, sic in actiones omnemque vitam nullam discrepantiam conferre debemus.*

21. seri studiorum : *pedants.* True to the principle just laid down, Horace thus translates the Greek ὀψιμαθεῖς. *Cf.* Gell. xi. 7. 3, *est adeo id vitium serae eruditionis quam Graeci ὀψιμαθίαν appellant, ut quod nunquam didiceris, diu ignoraveris, cum id scire aliquando coeperis, magni facias quo in loco cumque et quacumque in re dicere.* **quine putetis** : apparently a combination of *qui putetis* and *putetisne ;* see note on i. 5. 9. The joining of *-ne* to the relative is for the most part archaic. *Cf.* Catull. 64, 180, *an patris auxilium sperem, quemne ipse reliqui*, which is not an exact parallel with the passage in Horace. *Qui* may perhaps be interrogative. *Cf.* ii. 3. 251 and the note.

22. Pitholeonti : an unknown poet, perhaps identical with Pitholaus. *Cf.* Suet. *Caes.* 75, *Pitholai carminibus maledicentissimis laceratam existimationem suam civili animo tulit* (Caesar).

23. at: a further justification of Lucilius's practice ; *cf.* line 20.

concinnus: *blended.* **lingua . . . utraque**: *i.e.* Greek and Latin; *cf. Odes*, iii. 8. 5, *docte sermones utriusque linguae.* Instrumental ablative, modifying *concinnus*, which has the force of a participle, like *mixtus.*

24. nota: the *vintage-mark* on the amphora, here used for the wine itself; *cf. Odes*, ii. 3. 8, *interiore nota Falerni.* The Falernian was a dry wine, while the Chian was sweet.

25. cum versus facias: *i.e.* is this mixing of Greek and Latin allowable in oratory, as well as in poetry? There is no conscious ellipsis. The subjunctive is due to the indefinite second person singular. **te ipsum**: emphatic. Horace appeals to his opponent's own better judgment.

26. Petilli: *cf.* i. 4. 94 and the note.

27. patris Latini: *your Latin father*, contrasted with *Canusini bilinguis*, line 30 below, where see the note.

28. Pedius Publicola: probably related to Messalla Corvinus (see below), although not his brother, as the pseudo-Acron says. **exsudet**: *are working out*, with hard labor.

29. Corvinus: M. Valerius Messalla Corvinus (circ. 65 B.C.–4 A.D.), the celebrated orator and the patron of Tibullus.

30. Canusini bilinguis: in Apulia the inhabitants spoke Italic (at first Oscan and later Latin) and Greek. *Cf.* Gell. xvii. 17. 1, *Quintus Ennius tria corda habere sese dicebat, quod loqui Graece et Osce et Latine sciret.*

31. mare citra: referring to the Ionian Sea, which separated Italy from Greece.

33. cum somnia vera: *cf.* Ovid, *Heroid.* xviii. 195, *Namque sub aurora iam dormitante lucerna, Somnia quo cerni tempora vera solent*; Tennyson, *Morte d'Arthur*, 341, —

> "Till on to dawn, when dreams
> Begin to feel the truth and stir of day."

34. in silvam . . . ligna feras: a proverbial expression for fruitless labor, like the English 'carry coals to Newcastle.' **ac si**: *than if.*

36. turgidus: *bombastic.* **Alpinus**: Porph. says that the reference is to M. Furius Bibaculus, but this is not certain. Schanz, *Geschichte der römischen Litteratur*, i.² p. 117, says that there were three poets of the name of Furius, and that here and in ii. 5. 41 the reference is to Furius Alpinus, a contemporary of Horace. **iugu-**

iat: *cuts the throat of; i.e.* describes his death, doubtless with many bloody details.

37. defingit . . . luteum: *muddles up*, by his poor description. **caput**: probably the *mouth*, rather than the source, of the river. According to some, the head of the river god. **haec ego ludo**: *I amuse myself with such writing as this; ludo* is used by way of contrast with the ambitious work just described; *cf. inludo chartis*, i. 4. 139.

38. aede: Porph. says: *in aede Musarum, ubi poetae sua carmina recitent.* The place referred to is uncertain, but the reference is evidently to readings of plays whose authors wished to have them put on the stage. **sonent**: subjunctive in a relative clause of purpose; *cf. quis . . . insudet*, i. 4. 72. **Tarpa**: Sp. Maecius Tarpa was appointed by Pompey, in 55 B.C., to be judge or censor of the plays which were offered for presentation in the latter's new theatre.

39. theatris: apparently the so-called dative of the agent. See Introd. § 39. *b*.

40. meretrice . . . Davo . . . Chremeta: stock characters of Roman comedy. Ablative absolute in a somewhat loose relation to the rest of the sentence; *cf. Odes*, iii. 1. 31, *Mendaxque fundus, arbore nunc aquas Culpante nunc torrentia agros Sidera, nunc hiemes iniquas.*

41. garrire: *rattle off; cf.* i. 9. 13, *cum quidlibet ille garriret.* **libellos** is accusative of the inner object. **Fundani**: C. Fundanius, unknown except from Horace's references to him; *cf.* ii. 8. 19.

42. Pollio: see *Odes*, ii. 1. On the tragedies, *cf.* Virg. *Ecl.* viii. 10, *sola Sophocleo tua carmina digna coturno.* **regum**: of the heroes of tragedy; *cf. Odes*, iv. 2. 13, *Seu deos regesque canit, deorum Sanguinem, per quos cecidere iusta Morte Centauri, cecidit tremendae Flamma Chimaerae.*

43. canit: of the stately measure of tragedy, contrasted with the colloquial style of comedy (*garrire*). **pede ter percusso**: *i.e.* in the iambic trimeter, in which the descriptive and narrative parts of tragedies were composed.

44. Varius: see note on *Serm.* i. 5. 40; *cf. Odes*, i. 6. 1. **ducit**: *spins*, a common term in this connection. *Cf.* Ovid, *Tristia*, i. 11. 17, *tamen ipse trementi Carmina ducebat qualia cumque manu.* **molle atque facetum**: *tender and playful;* the reference is to the *Eclogues* and the earlier work of Virgil. Since the *Georgics* and *Aeneid* were not yet published, Quintilian's comment apparently rests on a misunderstanding. *Cf.* Quint. vi. 3. 20. *facetum quoque non tantum circa ridicula opinor consistere: neque enim dixeret Horatius*

facetum carminis genus natura concessum esse Vergilio. Decoris hanc magis et excultae cuiusdam elegantiae appellationem puto. Ideoque in epistulis Cicero haec Bruti refert verba: 'ne illi sunt pedes faceti ac delicatius ingredienti molles.' Quod convenit cum illo Horatiano: 'molle atque facetum Vergilio.'

45. adnuĕrunt: the original quantity, preserved for metrical convenience; see Introd. § 58.

46. hoc: *i.e.* Satire. **Varrone Atacino**: see Introd. § 27.

47. quibusdam aliis: see Introd. § 27.

48. inventore: Lucilius, the inventor of this form of Satire. See Introd. § 20. **illi**: *from him;* dative of separation with *detrahere.* **ausim**: an old form used as a perfect subjunctive.

49. haerentem: *cf. Odes*, i. 17. 27, *iniciat manus Et scindat haerentem coronam Crinibus.*

50. at dixi: *but I did say.* Although Horace gives Lucilius the credit due him as the originator of this form of satire, yet he believes that in some respects it is possible to improve on him. *Cf.* i. 4. 11 ff.

51. tollenda relinquendis: *i.e.* the parts which ought to be omitted were often greater in amount than those which deserved to be perpetuated.

52. doctus: '*Sir Critic*' (Conington); *i.e.* learned critic that you are; ironical. **Homero**: *cf. Ars Poet.* 395; Lucil. 305 ff. L., *nemo qui culpat Homerum, Perpetuo culpat, neque, quod dixi ante, poësin: Versum unum culpat, verbum, enthymema, locumve.*

53. comis: *witty*, contrasted with *tragici.* Note the juxtaposition of the two words. **mutat**: *censures*, for *mutandum esse censet. Cf.* Gellius, xvii. 21. 49, *ciariorque tunc in poematis eorum* (Ennius, Pacuvius, Accius, *etc.*) *obtrectandis Lucilius fuit.* Lucilius and Accius were at variance particularly in their theories of orthography. **Acci**: L. Accius (B.C. 170–94), the greatest of Roman tragic poets.

54. Enni: see Introd. § 18. Servius, on *Aen.* ix. 503, tells us that one line was *At tuba terribili sonitu taratantara dixit;* and, on *Aen.* xi. 601, that another was *Sparsis hastis longis campus splendet et horret*, where Lucilius sarcastically proposed as an emendation, *horret et alget.* **gravitate minores**: *as inferior in dignity*, to the requirements of epic poetry.

55. non ut maiore: hyperbaton for *ut non maiore.* **reprensis**: masculine, *than those whom he has criticised.* See Introd. § 49. *b.*

56. quid vetat . . . nosmet: *i.e.* Lucilius criticised as his predecessors and contemporaries, why should I not criticise him?

57. illius: here only in Horace scanned with a long penult, while *illīus* occurs eleven times. **rerum**: *his subject.*

58. factos: *finished.* *Cf.* Cic. *de Orat.* iii. 48. 184, *oratio quae quidem sit polita atque facta quodam modo.*

59. ac si: *than if; cf.* i. 1. 46; i. 6. 130. **pedibus senis**: *i.e.* in hexameter verse: *cf.* i. 4. 7, *mutatis tantum pedibus numerisque*, and the note.

60. scripsisse: the perfect of instantaneous action. See Introd. § 44. *f.*

62. Cassi: an otherwise unknown poet, confused by Porphyrio with Cassius Parmensis, *Epist.* i. 4. 3, who was alive when the Epistle in question was written.

63. capsis: see note on *loculos*, i. 6. 74.

64. ambustum: here used for *combustum*, as in Tac. *Hist.* v. 12, *magna vis frumenti ambusta.* **fuerit**: jussive subjunctive with concessive force. **inquam**: *I say*, repeating the criticism of lines 3 and 53.

65. limatior: *more polished.* The word is derived from *lima* ('file'), and the metaphor is a common one.

66. quam . . . auctor: *auctor* apparently refers to Lucilius himself, with the sense *limatior quam exspectari poterat ab auctore carminis rudis et Graecis intacti.* The Satires of Ennius, to whom *auctor* is referred by some, were of a different kind (see Introd. § 18), and Lucilius is expressly spoken of as the inventor of this kind of composition, in line 48. **rudis**: *new, untried.* *Cf.* Catull. 64. 11, *rudem Amphitriten.* **Graecis**: dative of the apparent agent.

67. poetarum seniorum turba: *i.e.* Livius, Plautus, Naevius, *etc.*

68. si foret . . . dilatus: *if his life had been postponed.* On *foret*, see note on i. 4. 4.

69. detereret: *sc. lima.* **recideret**: *prune away*, like a gardener with his pruning knife. **ultra perfectum traheretur**: *i.e.* what was superfluous, *the omission* of which would make the work perfect.

71. scaberet: apparently a vulgar word. *Cf.* Lucil. 296 L., *Scaberat, ut porcus contritis arbore costas*, and 800, *caput scabit.* **vivos**: *to the quick.* *Cf.* Pers. i. 106, *Nec pluteum caedit nec demorsos sapit ungues;* vi. 162, *crudum . . . unguem abrodens.*

72. stilum vertas: the reverse end of the stylus was flat or round, for erasing what had been written, by smoothing the wax. **digna**

legi: for the classic *digna quae legantur;* see note on i. 3. 24; *cf.* Cic. *Brut.* 18. 71 (of plays of L. Andronicus), *non dignae sunt quae iterum legantur.*

73. scripturus: *if you intend to write.* See note on *mansuri*, i. 5. 87. **neque**: *and do not*, instead of the regular *nere*, a common usage in poetry; *cf. Odes*, i. 9. 15.

74. contentus: *and be content;* part of the injunction *vertas . . . labores.* **paucis lectoribus**: *i.e.* such writing would appeal only to the educated classes, not to the general public.

75. vilibus in ludis: *i.e.* to be used as school-books. That this was Horace's fate is probable from the great number of manuscripts in which his works are preserved, and is perhaps indicated by Juv. vii. 226, *Quot stabant pueri cum totus decolor esset Flaccus, et haereret nigro fuligo Maroni;* though the reference is sometimes understood to be to busts of Horace and Virgil. Horace elsewhere anticipates this fate for his works; see *Epist.* i. 20. 17, *Hoc quoque te manet, ut pueros elementa docentem Occupet extremis in vicis balba senectus.*

76. equitem: used collectively, *the knights*, who occupied the first fourteen rows above the orchestra at the theatre, and are typical of the better class. *Cf. Ars Poet.* 248, *quibus est equus et pater et res.*

77. Arbuscula: a famous actress in the mimes, popular in Cicero's day. *Cf.* Cic. *ad Att.* iv. 15. 6, *quaeris nunc de Arbuscula; valde placuit.*

78. Pantilius: this name occurs in inscriptions, *C. I. L.* ix. 5277, and x. 5925, but is doubtless chosen on account of its meaning. See note on *Novius*, i. 6. 40.

79. Demetrius: apparently the *simius* of line 18.

80. Fannius: *cf.* i. 4. 21. **Hermogenes**: *cf.* i. 4. 72; i. 9. 25. **conviva**: *parasite.*

81. Plotius: *cf.* i. 5. 40.

82. Valgius: C. Valgius Rufus, a friend of Horace, to whom *Odes*, ii. 9, is addressed. *Cf. Paneg. Messallae*, 180, *Valgius: aeterno propior non alter Homero.* **Octavius**: not Augustus, whom Horace addresses as Caesar and later as Augustus, but the poet and historian. Virg. (?) *Catalepton* 14, says of him: *Scripta quidem tua nos multum mirabimur et te Raptum et Romanam flebimus historiam.*

83. Fuscus: *cf.* i. 9. 61; *Odes*, i. 22; *Epist.* i. 10. **Viscorum**: otherwise unknown. A Viscus is mentioned in i. 9. 22, and a Viscus Thurinus in *Serm.* ii. 8. 20.

84. ambitione relegata: *without flattery*, since these are great men, whom Horace might be suspected of trying to propitiate.

85. Messalla: see line 28 above. **fratre**: L. Gellius Publicola, consul in 36 B.C. He was in the army of Brutus, where Horace may have met him, but afterwards went over to Octavian.

86. Bibule: perhaps referring to L. Calpurnius Bibulus. He also was in the army of Brutus. **Servi**: perhaps a son of the celebrated jurist Servius Sulpicius. Ovid, *Trist.* ii. 441, speaks of poems of his: *nec sunt minus improba Servi carmina.* **his**: ablative governed by *simul*, which is here used for the first time as a preposition. **Furni**: C. Furnius, consul in 17 B.C. Suet., p. 289. 28, Roth, says: *Furnii pater et filius clari oratores habentur, quorum filius consularis ante patrem moritur.*

88. prudens: *purposely.* **haec**: *i.e.* the first book of *Sermones.*

89. arridere: *to please. Cf.* Cic. *ad Att.* xiii. 21. 3, *inhibere illud tuum, quod valde mihi arriserat.* In a different sense in *Ars Poet.* 101, *ridentibus arrident.*

90. deterius: *less.*

91. discipularum: *female pupils.* **cathedras**: *arm-chairs*, used especially by women; *cf.* Mart. iii. 63. 7, *Inter femineas tota qui luce cathedras Desidet atque aliqua semper in aure sonat.*

92. puer: addressed to an amanuensis.

BOOK II.

SERMO I.

1. sunt quibus, *etc.*: on this criticism, see Introd. § 24. **satura**: Horace does not use this term in the first book. It occurs again in ii. 6. 17. *Satura* was the Horatian orthography; see Introd. § 15. **videar**: Horace uses both the indicative and the subjunctive after *est qui* and similar expressions, usually with a slightly different meaning; see Introd. § 45. c. **acer**: *bitter* in invective.

2. legem: *the proper limit; sc. operis*, and *cf. Ars Poet.* 135, *pudor vetet aut operis lex.* The word is probably used in a double sense, meaning also 'what is lawful.' **tendere**: the figure is drawn from the stretching of a bow. **sine nervis**: *without strength*, a figure from the sinews of the body.

4. mille: of an indefinite large number. See Introd. § 50. **deduci**: the regular word; *cf. ducit.* i. 10. 44, and *Epist.* ii. 1. 225, *tenui deducta poemata filo.* **Trebati**: referring to C. Trebatius

Testa, a famous *iuris consultus*, a friend of Cicero. Into his hands Horace puts his case. The brevity of the answers of Trebatius are characteristic of the experienced lawyer.

5. quiescas: *that you be quiet;* jussive subjunctive governed by an implied *praescribo*. There is no conscious ellipsis. **ne faciam**: like *quiescas*, depends on an implied *praescribis*.

6. aio: *yes.* **peream male**: *hang me; cf. inteream*, i. 9. 38, and the note.

7. optimum erat: *would be best;* the indicative, on account of the implied idea of obligation; *cf.* Ovid, *Her.* i. 112, *in patrias artes erudiendus erat.* **nequeo dormire**: Horace implies that his writing is due to sleeplessness. *Cf.* Plin. *Epist.* vii. 4. 4, *dein cum meridie dormiturus me recepissem nec obreperet somnus . . . id ipsum quod me ad scribendum sollicitaverat his versibus exaravi.* Also *Epist.* ii. 2. 54, *melius dormire quam scribere versus.* **ter**: the number three was supposed to have a mystic power in prescriptions, magic rites, *etc.; cf. Epist.* i. 1. 37. **uncti**: a regular preliminary to athletic exercises; *cf. Odes*, i. 8. 8.

8. transnanto Tiberim: Trebatius was fond of swimming; *cf.* Cic. *ad Fam.* vii. 10. 2 (addressed to Trebatius), *qui neque in Oceano natare volueris, studiosissimus homo natandi.*

9. irriguum mero: *soaked with* (unmixed) *wine; cf.* Cic. *ad Fam.* vii. 22 (addressed to Trebatius), *inluseras heri inter scyphos, quod dixeram . . . itaque etsi domum bene potus seroque redieram, tamen id caput notavi.* Also Prop. iii. 17. 13, *Quod si, Bacche, tuis per fervida tempora donis Accersitus erit somnus in ossa mea. Mero* (*sc. vino*) is an adjective used as a substantive. See note on *venalis*, i. 1. 47.

10. rapit: *carries you away;* stronger than *capit*, which Bentley reads. **aude**: *have the courage* to undertake a loftier theme.

11. Caesaris: he received the title of Augustus a few years later, on January 17, 27 B.C. See note on *Octavius*, i. 10. 82. **res** = *res gestas.*

12. praemia: *cf.* Lucil. 612, L., *Hunc laborem sumas, laudem qui tibi ac fructum ferat; Epist.* ii. 2. 38, *grandia laturus meritorum praemia.* **laturus**: *and you will receive.* See note on *mansuri*, i. 5. 87, and Introd. § 47. **cupidum**: *much as I should like to;* the adjective has a concessive force. **pater**: a title of respect, used by Horace in addressing both men and gods; *cf.* line 42 below, and *Epist.* i. 6. 54. Trebatius was more than twenty years older than Horace.

13. quivis: *every one, any one you like.* While disclaiming the ability to write epic poetry, Horace gives a hint, in the next two lines, of what he could do in that field. **horrentia pilis agmina**: with reference to the Roman legions, which are characterized by their principal weapon, the *pilum*.

14. fracta . . . cuspide: *with their lances broken*, — a sign of defeat and flight. **Gallos**: Octavian carried on several campaigns against the Gallic tribes.

15. equo . . . Parthi: the Parthians were the most formidable enemies of the Romans at this time. Their strength lay principally in their cavalry. *Cf. Odes*, i. 19. 11; ii. 13. 17.

16. iustum: *as just* (*sc. eum*), of the civic virtues of Caesar. **poteras**: *cf. erat*, line 7, and the note. **fortem**: *as brave* (*cf. iustum*); of his courage in war; *cf. Odes*, i. 6. 11 ff.

17. Scipiadam: Scipio Africanus Minor. The patronymic is used, as also by Lucilius, Lucretius, and Virgil, because *Scipiōnem* will not fit into hexameter verse. **sapiens**: *sensible*, in choosing a suitable theme; *cf. Epist.* ii. 1. 50, *Ennius sapiens*. **haud mihi dero**: *cf.* i. 9. 56, and the note.

18. cum res ipsa feret: *when opportunity offers.* **dextro tempore**: the opposite of *laevo tempore*, ii. 4. 4. **Flacci**: *of a Flaccus*, as an obscure bard; more modest than *mea*. For the rest of Horace's name, see *Serm.* ii. 6. 37; and *Epist.* i. 14. 5.

19. attentam: emphatic.

20. male si palpere: the person and the figure are combined, — *who, like a horse, if you stroke him the wrong way. Cf. Epist.* i. 4. 16 (of Horace), *Cum ridere voles Epicuri de grege porcum;* and see note on *Tantalus*, i. 1. 68. **tutus**: *i.e.* to protect himself.

21. tristi: *abusive*, the epithet transferred from the effect to the cause; *cf.* Lucil. 963, L., *tuis saevis factis et tristibus dictis.*

22. Pantolabum: *cf.* i. 8. 11. A name made up from πᾶν λαβεῖν, 'Catch-all,' *quia a multis pecuniam mutuam erogabat*, Porph. *ad loc.* See note on *Novius*, i. 6. 40. **Nomentanum**: *cf.* i. 1. 102.

23. cum: *whereupon.*

24. quid faciam: *what can I do?* Horace implies that it is his nature to write satire: *cf.* Pers. i. 12, *Quid faciam? sed sum petulanti splene cachinno.* **saltat**: see note on i. 9. 24. **Milonius**: otherwise unknown. **ut semel**: Horace elsewhere has *cum semel; ut semel* belongs to the language of comedy. **icto**: *i.e. vino.*

25. numerusque lucernis (accessit): *i.e.* he sees double; ap-

parently a proverbial expression. *Cf.* Juv. vi. 304, *cum iam vertigine tectum Ambulat et geminis exsurgit mensa lucernis;* Petr. 64, *et sane iam lucernae mihi plures videbantur ardere.*

26. Castor: Castor and Pollux, although twins, had different tastes. **ovo . . . eodem**: they were the sons of Leda and the swan (Jupiter).

27. quot capitum . . . totidem studiorum milia: a common proverbial saying; *cf.* Ter. *Phorm.* 454, *quot homines, tot sententiae, etc.* On the use of *mille* (*milia*) for an indefinite large number, see Introd. § 50.

28. pedibus claudere verba: *to write verse; cf.* i. 4. 40; i. 10. 59.

29. melioris: *a better man, i.e.* a greater poet and of higher social position. After thus silencing Trebatius by freely admitting his inferiority, Horace gives a brief critique of Lucilius's poetry.

30. fidis . . . sodalibus: Porphyrio says: *Aristoxenis sententia est. Ille enim in suis scriptis ostendit Sapphonem et Alcaeum volumina sua loco sodalium habuisse.* Southey uses the same expression of his books: "My never failing friends are they, With whom I converse night and day." The word *sodalis* implies a high degree of intimacy, 'comrade,' 'boon companion.' *Cf.* Cic. *de Sen.* 13. 45. **arcana**: *i.e.* his inmost thoughts, his secrets; *cf. Odes*, i. 18. 16, *arcani fides prodiga.* **olim**: *i.e.* in his day; see note on i. 1. 25.

31. si male cesserat . . . si bene: *i.e.* if matters had gone ill or well. The expression is used impersonally (*sc. illi*); *cf.* Ovid, *Met.* x. 80, *seu quod male cesserat illi.*

33. votiva . . . tabella: sailors who had been saved from shipwreck often hung pictures commemorating the event in the appropriate temple. *Cf. Odes*, i. 5. 13, *me tabula sacer Votiva paries indicat uvida Suspendisse potenti Vestimenta maris deo.* Rescue from other disasters, relief from illness, and the like, were similarly commemorated.

34. senis: probably used without reference to his age, but with regard to his times; so Stat. *Silv.* iv. 9. 20. *Bruti senis,* though Brutus died at the age of thirty-seven. **Lucanus an Apulus**: both warlike races; hence Horace's pugnacious spirit and bent for satire. **anceps**: probably masculine; *cf* Liv. xxxi. 12, *incertus infans masculus an femina esset.* But it may be neuter, as Porph. regarded it; *cf.* Liv. xxxi. 41, *clauserant portas, incertum vi an voluntate,* though *anceps* (*est*) as an impersonal expression does not seem to occur.

35. Venusinus . . . colonus: Venusia was formerly a city of the Hirpini. It was captured in 294 B.C., and in 291 a colony of

twenty thousand citizens was established there, to protect the road from Tarentum into Samnium. **sub**: *close up to.*

37. quo ne: apparently the construction is influenced by the implied comparative, *quo Romanus tutior esset.* **Romano**: *the Roman*, like *Lucanus* and *Apulus* in line 34.

38. quod: *any*, modifying *bellum.*

39. sed: adversative to *sequor hunc; i.e.* Horace follows Lucilius in writing satire, but, unlike his model, he will use his pen for defensive purposes only; hence *ultro, unprovoked*, 'without just cause.'

40. quemquam animantem: *any living soul.*

41. quem: referring to *ensis;* for a similar comparison, *cf.* Juv. i. 165, *Ense velut stricto quotiens Lucilius ardens Infremuit, rubet auditor.*

42. tutus: *as long as I am safe.*

43. ut: with the force of *utinam.* With the whole passage, *cf.* Catull. 66. 48. *Iuppiter ut Chalybum omne genus pereat* (following Callimachus, frag. 35 *c*). The Chalybians were famous workers in steel. **positum**: in a double sense, 'laid down' and 'laid aside.'

44. nec: for *neve; cf. neque*, i. 10. 73, and the note.

45. commorit = *commoverit.* **melius non tangere**: *cf.* our expression, 'let sleeping dogs lie,' and the motto of Scotland, *nemo me impune lacessit.*

46. insignis . . . urbe: *i.e.* he will be the talk of the town.

47. Cervius: an informer, not otherwise known; not the same, of course, as the garrulous rustic in ii. 6. 77. **iratus**: *when he is angered.* **urnam** = *iudicium;* either the urn from which the names of the jurors who were to serve in the trial were drawn, or that into which their votes for condemnation or acquittal were cast.

48. Albuci: modifies *venenum;* probably an objective genitive, *the poison which killed Albucius.* **quibus est inimica**: *her enemies*, forming a parallel to *iratus* in the preceding line. **venenum**: *sc. minitatur.*

49. Turius: evidently a corrupt judge, who threatens to condemn his enemy (an expression like *iratus* or *quibus est inimicus* is implied), if ever he be brought to trial before him. Porph. says that it was before this man as praetor that Verres was tried.

50. ut: *hoc.* **quo quisque valet**: *i.e.* with his most powerful weapon. **suspectos**: *the objects of his distrust;* the participle used as a substantive.

51. natura potens: *a powerful natural instinct.*

52. intus: *from within*, apparently a colloquial use of the word.

53. Scaevae: otherwise unknown. **vivacem**: *too long-lived; cf.* Juv. xiv. 251, *Iam torquet iuvenem longa et cervina senectus.*

54. sceleris: violence, *i.e.* he will not strangle, but will poison her. **pia**: *filial;* ironical.

55. ut: *as is the fact that.* **calce**: we should expect *cornu* (*cf.* line 52); the change seems to be made because the wolf has feet, but not horns, although he does not use them as offensive weapons.

56. mala . . . cicuta: contrasted with *pia dextera.* **vitiato**: *drugged.* **melle**: here probably for *mulsum*, a mixture of wine and honey.

57. ne longum faciam: *in short*, not to make a long story of it.

58. atris: the color of death. **circumvolat**: note the present, — *is even now hovering over me.*

60. vitae . . . color: *i.e.* whether bright (*candidus*) or dark (*ater*, *niger*). **scribam**: note the position of the word, which would normally follow *color; cf.* ii. 3. 211, *Aiax, cum immeritos occidit, desipit, agnos.* **ut sis vitalis**: *that you won't be long lived, i.e.* if you follow such a course of actions; *cf. Iliad*, xviii. 95, ὠκύμορος δή μοι, τέκος, ἔσσεαι, οἷ' ἀγορεύεις.

61. maiorum: *of the great;* equivalent to *potentiorum; cf. Epist.* i. 17. 2, *quo pacto deceat maioribus uti.*

62. frigore: *with a chill*, of the coldness of his patrons; *cf.* Sen. *Epist.* 122. 11, *Montanus Iulius . . . tolerabilis poeta et amicitia Tiberii notus et frigore.*

64. detrahere et pellem: an allusion to the fable of the Ape (Lucian, *Philopseud.* 5) or the Ass in the Lion's skin (Lucian, *Fugit.* 13). *Cf.* i. 6. 22, *quoniam in propria non pelle quiessem;* and *Epist.* i. 16. 45, *Introrsum turpem, speciosum pelle decora.* **per ora**: *sc. hominum* or *virum; cf.* Sall. *Jug.* 31. 10, *incedunt per ora vestra magnifici*, and the epitaph of Ennius, *volito vivos per ora virum.*

65. cederet: for *incederet*, a colloquial use of the word; *cf.* Sall. *Jug.* 31. 10, quoted in the preceding note. **Laelius**: *C. Laelius Sapiens*, consul in 140 B.C. He was a patron of Terence, and the principal speaker in the *Laelius*, or *De Amicitia*, of Cicero. **qui . . . duxit**: *cf. Odes*, iv. 8. 18. *qui domita nomen ab Africa Lucratus rediit.*

67. ingenio: *wit.* **offensi**: *sc. sunt*, as with *soliti* in line 74. **Metello**: the reference is to *Q. Caecilius Metellus Macedonicus*, consul in 143 B.C., a political enemy of Scipio; *cf.* Cic. *de Off.* i. 25. 87, *fuit inter P. Africanum et Q. Metellum sine acerbitate dissensio.*

68. Lupo: *L. Cornelius Lentulus Lupus*, consul in 156 B.C., censor in 147 B.C. He was attacked by Lucilius; *cf.* Pers. i. 114, *secuit Lucilius urbem, Te, Lupe, te, Muci, et genuinum fregit in illis.* **atqui**: *and yet.* Lucilius attacked prominent men, as well as the common herd, without offending his patrons.

69. arripuit: *dragged to judgment; cf.* i. 9. 77; ii. 3. 224. **tributim**: *tribe by tribe*, apparently going through the whole list, as the scholiast on Pers. i. 115 says: *urbem autem ideo dixit secuit, quia tribus omnes triginta quinque laceravit, ex quibus urbs tota constat.* Mention of individual tribes occurs in Lucil. in fragments 1094 and 1095 L., *prima, Papiria tu stolidarum . . . Priverno Oufentina venit fluvioque Oufente.*

70. uni aequus virtuti: 'to virtue only and her friends a friend' (Pope).

71. quin = *quin etiam, nay more.* **scaena**: *the stage* of public life, where they had to wear a mask of dignity.

72. virtus Scipiadae: *the valiant Scipio*, a common circumlocution; *cf. Odes*, iii. 21. 11, *prisci Catonis virtus.* On *Scipiadae*, see note on line 17. **mitis sapientia Laeli**: *the wise and gentle Laelius;* see preceding note.

73. nugari . . . et ludere: the Comm. Cruq. says: *Scipio Africanus et Laelius feruntur tam fuisse familiares et amici Lucilio, ut quodam tempore Laelio circum lectos triclinii fugienti Lucilius superveniens, eum obtorta mappa quasi feriturus sequeretur. Cf.* also Cic. *de Orat.* ii. 6. 22. **discincti**: *i.e. tunicis solutis.* The toga was worn only in the city.

74. decoqueretur: subjunctive of anticipation.

75. censum: *rank*, as determined by the census. Lucilius was an *eques*, and according to Porph. was the grand-uncle of Pompey the Great.

76. cum magnis: *i.e. cum Maecenate.* **invita**: *even though unwilling.* **usque**: *i.e.* will always be obliged to admit.

77. fragili . . . solido: neuters; the reference seems to be to the fable of the Viper and the File; *cf.* Pers. i. 114, quoted above on line 68.

78. nisi quid tu: after his long monologue, Horace appeals to Trebatius for his view, and resumes the dialogue form.

79. nihil hinc diffindere: *to take no exception to this;* lit. *to cut off nothing from it*, as we speak of weakening an argument.

80. ut . . . caveas: *that you may take warning and be on your guard;* depending on some expression of reminding or admonishing

implied in *ius est.* **negoti**: *trouble, difficulty;* genitive of the whole, with *quid.*

81. sanctarum: *sacred*, as they would be in the eyes of a jurist like Trebatius; *cf.* ii. 2. 131, *vafri inscitia iuris.*

82. mala condiderit . . . carmina: with reference to the Twelve Tables as quoted by Cicero, *de Rep.* iv. 10. 12, *nostrae duodecim tabulae, cum perpaucas res capite sanxissent, in his hanc quoque sanciendam putarerunt, si quis occentavisset sive carmen condidisset, quod infamiam faceret flagitiumve alteri.* The later law of Sulla was milder; see Ulpian, *Digest.* xlvii. 10. 5, *si quis librum ad infamiam alicuius pertinentem scripserit, composuerit, ediderit, dolove malo fecerit . . . uti de ea re agere liceret.* On *condiderit*, see i. 5. 90, and Introd. § 57.

83. esto: *very well!* **mala**: Horace humorously takes *mala*, which in the law means 'abusive,' in the sense of *poor, inferior.*

84. iudice Caesare: *even in Caesar's judgment;* ablative absolute.

85. latraverit: for *allatraverit*, and so followed by the accusative. *Cf. Epod.* 5. 58; *Epist.* i. 2. 66. **integer ipse**: *while he himself is blameless; cf. Odes*, i. 22. 1, *integer vitae.*

86. solventur . . . tabulae: *the indictment will be quashed amid general laughter; solventur = dissolventur.* Porph. says, '*tabulae: pro subsellia*,' in which case the expression would be parallel to Juv. vii. 86, *cum fregit subsellia versu*, and the meaning, that the judges are so carried away by the laughter which follows the poet's witty interpretation of the law, that they dismiss the case.

SERMO II.

1. quae . . . et quanta: *what and how great.* **boni**: *good friends.* Line 16 suggests that the party may have assembled at some villa on the sea-coast. **parvo**: *on a little, i.e. frugally;* ablative of instrument.

2. nec meus: *cf.* Plato, *Symposium*, 177 *a*, ἡ μέν μοι ἀρχὴ τοῦ λόγου ἐστὶ κατὰ τὴν Εὐριπίδου Μελανίππην· οὐ γὰρ ἐμὸς ὁ μῦθος, ἀλλὰ Φαίδρου τοῦδε ὂν μέλλω λέγειν.

3. abnormis sapiens: *a self-taught philosopher; cf.* Cic. *de Amic.* 5. 18, *numquam ego dicam C. Fabricium, M'. Curium, quos sapientes maiores nostri iudicabant, ad istorum normam fuisse sapientis.* **crassa Minerva**: *plain mother-wit;* ablative of quality; *cf. Ars*

Poet. 385, *Tu nihil invita dices faciesve Minerva;* Cic. *de Amic.* 5. 19, *pingui Minerva;* Quint. i. 10. 28, *crassiore ut vocant Musa.*

4. nitentis: *glittering*, with silver.

5. stupet: *is dazzled; cf.* i. 6. 17. **insanis**: *senseless, extravagant; cf.* Cic. *Mil.* 20. 53, *insanas substructiones.*

6. falsis: *cf.* line 30.

7. impransi: *fasting, on an empty stomach.*

9. corruptus: *who has been bribed.* The person who is sitting at a bountiful table is a prejudiced judge of the advantages of frugal living.

10. lassus ab: *ab* has a temporal force, — *tired after riding an unbroken horse.* **Romana . . . militia**: *Roman field sports; cf. Epist.* i. 2. 67, *militat in silvis catulus;* and, on the contrast between the Greek and the Roman sports, *Odes*, iii. 24. 53 ff.

11. graecari: *to play the Greek, i.e.* to imitate the Greeks. **pila**: see note on *lusumque trigonem*, i. 6. 126. Ball playing was a favorite form of exercise among the Romans, and several different kinds of games were played.

12. studio fallente: *i.e.* through the interest in the game, which takes one's mind off the hard labor which is involved. The phrase modifies *agit.* After *laborem* we must understand *pila lude*, to make the sentence strictly grammatical, but it need not be expressed in the translation.

13. agit: *attracts.*

14. cum labor, *etc.*: a kind of anacoluthon. The various forms of exercise enumerated above are summed up, and the thought expressed by the participles *sectatus* and *lassus* is repeated in another form after the parenthetical *vel si Romana . . . aëra disco.* **extuderit**: *has knocked out*, a colloquial expression. **siccus, inanis**: *hungry and thirsty*, corresponding in chiastic order to *sperne cibum* and *ne biberis* below.

15. sperne: *i.e.* disdain, if you can. **Hymettia . . . Falerno**: Macrobius, *Saturnalia*, vii. 12, says that the best *mulsum* was made of new Hymettian honey and old Falernian wine.

16. ne biberis: a form of prohibition almost entirely confined to poetry: *cf. Odes*, i. 11. 1, *tu ne quaesieris.* **foris est promus**: *the steward is out*, so that nothing can be got from the pantry. *Promus* is the noun of agency, cognate with *promere.* **atrum . . . hiemat**: *is dark and stormy.* Cf. Virg. *Aen.* v. 11, *inhorruit unda tenebris.*

17. cum sale panis: a proverbial expression; *cf.* Plin. *N. H.*

xxxi. 89, *Varro etiam pulmentarii vice usos veteres (sale) auctor est, et salem cum pane esitasse eos proverbio apparet.*

18. latrantem: *clamoring.* **leniet**: *stay*; *cf.* ii. 8. 5, *Quae prima iratum ventrem placaverit esca.* **unde aut qui partum**: *sc. hoc, i.e.* that you are satisfied with bread and salt.

20. in te ipso: the answer to *unde* in line 18. **pulmentaria**: *cf.* Varro, *L. L.* v. 108, *quod edebant cum pulte ab eo pulmentum, ut Plautus: hinc pulmentarium dictum.* Hence *pulmentarium* means, like the Greek ὄψον, anything eaten with bread, a relish. For a special sense of the word, see line 34 below.

21. pinguem: *i.e.* bloated. **album**: *pale*; *cf. Odes*, ii. 2. 15, *albo corpore*, of the effects of dropsy. **ostrea**: considered a great delicacy. The finest came from the Lucrine Lake; *cf. Epod.* 2. 49.

22. scarus: a fish highly prized by the Romans; *cf. Epod.* 2. 50. **lagois**: perhaps the Alpine grouse. See Plin. *N. H.* x. 133, *sicut Alpium pyrrhocorax luteo rostro niger, et praecipua sapore lagopus.*

23. eripiam: a strong *prohibebo* (*cf. extuderit* in line 14) and hence followed by *quin*. **quin**: note the position of the word. See Introd. § 53. *g.* **posito pavone**: *when a peacock is set before you*, — a great luxury. *Posito* = *anteposito*; *cf.* line 106 below.

24. tergere: as we say, to 'tickle.'

25. corruptus: *i.e.* prejudiced; *cf.* line 9. **vanis rerum** = *vanis rebus*; *cf.* ii. 8. 83, *fictis rerum*; *Epist.* i. 17. 21, *vilia rerum* and Prop. iii. 9. 7, *omnia rerum. Rerum* is genitive of the whole. **vēneat . . . pandat**: the subjunctive implies the excuse of the glutton for his preference, *because, as you say.*

26. pandat spectacula = *pandenda cauda exhibeat spectaculum*; *cf. Odes*, i. 33. 16, *Hadriae curvantis Calabros sinus*; Plin. *N. H.* x. 43, *(pavo) gemmantis expandit colores. Spectacula* is a kind of accusative of the inner object; see Introd. § 38. *b.*

27. tamquam . . . quicquam: *as if that had anything to do with the matter.* **ista**: with a contemptuous force, *that plumage which you think so handsome.*

28. cocto: *sc. pavoni.* **num adest**: the syllable ending in *-m* is scanned short, instead of being elided, as happens sometimes in Lucilius, Terence, and other early poets. Horace may have taken the expression directly from Lucilius, as Palmer suggests. *Cf. si mĕ amas*, i. 9. 38. **honor**: *adornment, beauty*, as in *Epod.* 11. 6, *hic tertius December . . . silvis honorem decutit.*

29. carne: note the emphatic position of this word and of *nil*

quamvis distat: for the indicative with *quamvis*, see Introd. § 45. *b*. **nil**: *not a whit*, adverbial accusative. **magis . . . te petere**: *think of your preferring;* infinitive in an exclamation; see Introd. § 46. *b*.

30. esto: *very well*, *i.e.* let that pass without further comment.

31. unde datum sentis: *whence is it given you to tell* (by the taste)? *Cf.* i. 4. 79, *unde petitum hoc in me iacis;* and Pers. v. 124, *unde datum hoc sumis?* **lupus . . . Tiberinus**: the *lupi* (a kind of bass or pike) caught in the Tiber were preferred to those caught in the sea; and of the former those were regarded as especially choice which were caught near the island in the Tiber. *Cf.* Columella, *R. R.* viii. 16. 4, *docta et erudita palata fastidire docuit* (*Marcius Philippus*) *fluvialem lupum, nisi quem Tiberis adverso torrente defatigasset;* Lucil. 1181 L., *Illum sumina ducebant atque altilium lanx, hunc pontes Tiberinus duo inter captus catillo.* **alto**: *the deep;* the adjective used as a substantive; *sc. mari.*

32. hiet: *gapes;* of the dead fish with its open mouth. **iactatus**: *tossed* by the swirling current; *cf.* the passage from Columella, quoted in the note on line 31. **amnis . . . Tusci**: *the Tiber*, which rises in Etruria; *cf. Odes*, iii. 7. 28, *nec quisquam citus aeque Tusco denatat alveo.*

33. sub: note the asyndeton. **trilibrem mullum**: the mullet was a small fish; hence the epicure prized especially those of unusual size. *Cf.* Plin. *N. H.* ix. 63, (*mullus*) *magnitudo modica, binasque libras ponderis raro admodum exsuperat.* Seneca, *Epist.* 95. 42, speaks of one which was said to have weighed four and a half pounds; and Juvenal, iv. 15, tells how one of six pounds sold for 6000 sesterces ($300).

34. singula . . . pulmenta: *portions;* see note on *pulmentaria*, line 20 above, and the citation from Varro. The meaning of *pulmenta* (= *pulmentaria*) here does not differ in reality from its usual one, since the portions of the choice fish serve as a relish for the rest of the banquet.

35. ducit: *attracts; cf.* ii. 7. 102, *ducor libo fumante.* **video**: parenthetical, instead of *video speciem te ducere.* **quo pertinet ergo**: *what then is the object?*

36. illis: refers to *lupos*, for though they were mentioned last, Horace is speaking especially of mullets.

38. raro: modifies *ieiunus.* **volgaria**: *common foods;* the adjective is used as a substantive.

39. magnum : *sc. mullum, a big one.*

40. vellem : *I should like* (to see); the form of the apodosis contrary to fact, since his wish is not likely to be realized. **Harpyiis digna** : *i.e.* deserving to be persecuted by the Harpies ; *cf.* Epod. 12. 1, *mulier nigris dignissima barris.* **at vos** : *but, at any rate*, if we cannot count upon the Harpies, *do you.*

41. praesentes : *who are with us*, contrasted with the absent Harpies. **coquite . . . obsonia** : *cook their dainties for them, i.e.* taint them. **quamquam** : *and yet* (it is not necessary for the South Wind to spoil the food, for).

42. putet : *i.e.* the sated glutton can so little appreciate dainty dishes, that they might as well be spoiled. *Cf.* Cic. *Acad.* frag. ii. 8, *quibus etiam alabaster plenus unguenti putere videatur.* **mala copia** : *cloying abundance.* **quando** : causal, since Horace uses temporal *quando* only of the future (Kiessling). The use of temporal *quando* seems to have disappeared from the *sermo urbanus* at an early period.

43. sollicitat : *turns ; cf.* Celsus, *Praef., sollicitare stomachum vomitu.* **rapula** : a kind of small turnip or radish, which was pickled and used as an appetizer; *cf.* ii. 8. 8, *acria circum Rapula, lactucae, radices, qualia lassum Pervellunt stomachum.*

44. acidas inulas : the root of the elecampane, pickled in vinegar ; *cf.* ii. 8. 51, *inulas amaras ;* Plin. *N. H.* xviii. 91, *inula per se stomacho inimicissima, eadem dulcibus mixtis saluberrima . . . aliquando pipere aut thymo variata defectus praecipue stomachi excitat.*

45. epulis regum : (*even*) *from the feasts of the rich ;* for this meaning of *reges*, *cf. Odes*, i. 4. 14, *pauperum tabernas regumque turres.* **ovis . . . oleis** : these formed part of the *gustatio ; cf.* i. 3. 6, and the note.

46. haud ita pridem : *not so very long ago.*

47. Galloni : *cf.* Lucil. 1002 L., quoted by Cic. *de Fin.* ii. 8. 24 : *O Publi, O gurges, Galloni ; es homo miser, inquit. Cenasti in vita numquam bene, cum omnia in ista Consumis squilla atque acipensere cum decumano.*

48. rhombus : a kind of flat-fish, which derived its name from its shape ; usually identified with the turbot, but perhaps a species of ray.

49. ciconia : Porph. says : (*Sempronius*) *Rufus instituisse dicitur ut ciconiarum pulli manducarentur : isque cum repulsam praeturae tulisset, tale epigramma meruit : —*

Ciconiarum Rufus iste conditor
Licet duobus elegantior Plancis,
Suffragiorum puncta non tulit septem:
Ciconiarum populus ultus est mortem.

If this be true, *praetorius* is ironical.

51. mergos: *gulls; cf.* Ovid, *Met.* xi. 795, *Aequor amat nomenque tenet quia mergitur illo.* **suavis**: *i.e.* 'good eating.' **edixerit**: the word is chosen with reference to *praetorius*, as if the would-be praetor had issued an edict to that effect.

52. pravi: governed by *docilis; cf. Odes*, iv. 6. 43, *docilis modorum*, and see Introd. § 46. *a.* **docilis**: *quick to learn*, with reference to *docuit* in line 50. **Romana iuventus**: this epic phrase, as Orelli suggests, may well have been used ironically, parodying Ennius, *Ann.* 538, *Optuma cum pulcris animis Romana iuventus; cf.* Virg. *Aen.* i. 467, *Troiana iuventus.*

53. sordidus, *etc.*: while recommending frugal living, Ofellus would not approve of stinginess. **a . . . victu**: for the construction, *cf. Odes*, iii. 19. 1, *Quantum distet ab Inacho Codrus.* Horace also uses the simple ablative in *Epist.* i. 7. 48, and the dative in *Odes*, iv. 9. 29. **distabit**: a kind of gnomic use of the future; *i.e.* 'it will be found to differ'; *cf.* Plaut. *Most.* 1041, *qui homo timidus erit, in rebus dubiis nauci non erit.*

54. vitaveris . . . detorseris: the future perfect in the protasis (*vitaveris*) is the regular use, to indicate the fulfilment of the condition as prior to that of the conclusion; *detorseris* has the force of a simple future, a usage common in colloquial language; *cf.* Caes. *B. G.* iv. 25, *ego certe meum officium rei publicae praestitero*, where Caesar is quoting the words of a common soldier.

55. pravum detorseris: see note on *vitium*, i. 3. 1. **Avidienus**: a notorious miser of the day.

56. Canis: on account of his bad temper and dirty habits; *cf. Epist.* i. 2. 26, *canis immundis.* **ex vero dictum**: *rightly applied.*

57. quinquennis: *five years old; i.e.* kept so long as to be spoiled. **ēst**: from *edo.* **corna**: cornel berries, which grew wild and therefore cost nothing; according to Columella, vii. 9, they were used as food for swine; *cf. Epist.* i. 16. 9, where their association with *pruna* seems to imply that Horace himself did not disdain them.

58. nisi mutatum: *until it has turned, i.e.* soured. **defundere**: *pour out* from the *amphora* into cups for drinking.

59. cuius odorem olei: *i.e. oleum cuius odorem; olei* is in sense the object of *instillat*, but is attracted to the case of the relative; *cf.* Virg. *Aen.* i. 573, *urbem quam statuo vestra est.* **licebit**: *although;* the present *licet* became a conjunction, but the verb was used originally in other tenses as well with the same general force. *Cf.* Cic. *Verr.* ii. 5. 5. 11, *exspectate facinus quamvultis improbum*, for the usual *quamvis.*

60. repotia: *wedding breakfasts; repotia postridie nuptias apud novum maritum cenatur, quia quasi reficitur potatio*, Fest. p. 388.

61. albatus: *in full dress*, lit. *clad in (a) white (toga).* *Cf.* Cic. *Vatin.* 12. 30, *quis umquam cenarit atratus?* and *ibid.* 13. 31 (of a funeral feast), *cum ipse epuli dominus albatus esset.* **cornu ipse bilibri**: he poured the oil with his own hand from the large horn in which it was kept, being too mean to buy a flask (*gutta*) for use at the table, and fearing that his guests might help themselves too liberally. He was sparing of his oil and free with his vinegar, while to make a good salad he should have followed the reverse practice. Since he did not drink his wine until it had turned sour, he had an abundance of vinegar (see line 58 above).

63. igitur: *well then;* after showing the evils of extravagance and of stinginess, Horace advises a middle course. The post-positive position of *igitur* is the classical usage, and is invariably found in Horace. **horum utrum**: *i.e.* the extravagant (gluttonous) man, or the miser.

64. aiunt: *the saying is; i.e.* it was a well-known proverb; *cf.* Plaut. *Cas.* 971, *hac lupi, hac canes.* An English parallel is, 'between the devil and the deep sea.'

65. mundus erit, qua: *i.e.* he will be elegant to the extent of not giving offence by meanness; *cf.* i. 2. 123, *munda hactenus ut neque longa Nec magis alba velit . . . videri*, to which this seems to be the corresponding relative construction in a somewhat condensed form. With the sentiment, *cf.* Cic. *de Off.* i. 36, 130, *adhibenda praeterea munditia est non odiosa neque exquisita nimis, tantum quae fugiat agrestem et inhumanam neglegentiam.*

66. cultus: genitive with *miser; cf. cerebri felicem*, i. 9. 11, and see Introd. § 40. *a.* **miser**: 'pitiful,' *i.e.* despicable. *Cf.* ii. 8. 18, *divitias miseras.* He will not be open to censure in either direction as regards his mode of life. **hic**: *such a man.*

67. Albuci: identified by Porphyrio with the person mentioned in ii. 1. 48, *qui, ob cupiditatem nimiam habendi alienam uxorem, suam*

veneno necavit; but this is probably a mere guess on his part. **dum munia dedit**: *i.e.* while assigning them their duties as waiters at the table.

68. saevus erit: *i.e.* punish them beforehand for mistakes which they might make, as Cato is said to have done. **simplex**: *easy-going*, and hence careless. **unctam . . . praebebit aquam**: *i.e.* give his guests greasy water to wash their hands in before dinner; *cf.* i. 4. 88, and the note.

70. nunc: after showing the difference between extravagant and frugal living, the poet comes back to his subject as stated in line 1. **quae quantaque**: *what great advantages; cf.* line 1.

71. valeas: potential subjunctive with an implied protasis, *si tenui victu utaris.* **variae res**: *a mixed diet.*

72. ut: *how.* **memor**: serves as the protasis of *credas; if you should call to mind.*

73. simplex: *when eaten alone*, contrasted with *variae res.* **tibi sederit**: *agreed with you, i.e.* digested quietly, contrasted with *stomacho tumultum fert* in line 75. The subjunctive is due to the idea of indirect discourse implied in *memor. Tibi* is dative of interest **simul** = *simul ac*, as frequently.

74. miscuerīs: future perfect. For the long *i, cf.* ii. 5. 101; *Odes*, iv. 7. 20 and 21; and see Introd. § 57.

76. pituita: scanned in three syllables, the *u* being treated as a semi-vowel.

77. cena dubia: *cf.* Ter. *Phorm.* 342, *cena dubia apponitur. Quid istuc verbist? Ubi tu dubites quid sumas potissimum.* The expression had doubtless become proverbial, like *Epist.* i. 19. 41, *hinc illae lacrimae.* **quin**: for *quin etiam, moreover.* **corpus . . . animum**: not only is the body affected by gluttony, but the mind as well.

78. vitiis: *excesses;* see note on i. 3. 1.

79. divinae . . . aurae: the soul was conceived by many of the Greek philosophers to be a part of the divine essence.

80. alter: *the other, i.e.* the temperate man, contrasted with the glutton, whose characteristics are sketched in the preceding lines. **dicto citius**: apparently a colloquial expression; *cf.* Cic. *Phil.* ii. 33. 82, *omnia sunt citius facta quam dixi.* It modifies *soperi . . . dedit* and *curata.* The temperate man eats a light supper and falls asleep at once. **curata**: used, as often, of refreshing the body by food; *curare membra* is a variation of the common expression *curare corpus.*

81. vegetus: *fresh, lively*, contrasted with line 77 f.; *cf.* Liv. xxii. 47. 10, *fessi cum recentibus ac vegetis pugnabant.*

82. tamen: *i.e.* notwithstanding his usual frugality. **melius**: *more generous fare;* the adjective is used as a substantive. **transcurrere**: *change*, a metaphorical use of the word. **quondam**: *at times; quondam* has the same meanings as *olim;* see note on i. 1. 25.

84. tenuatum: *sc. laboribus* or *morbo.* Not by poor living, for frugal living has been shown to be wholesome. The temperate man will allow himself a more luxurious diet when he actually needs it. **ubique accedent anni**: *i.e.* when he grows old.

86. tibi: in the emphatic position; *but in your case;* dative of reference or advantage. With the general sentiment, *cf.* Celsus, i. 1, *cavendum ne in secunda valetudine adversae praesidia consumantur.* **quidnam**: emphatic interrogative, *what on earth?*

87. praesumis: *anticipate;* i.e. *take before* it is necessary. **mollitiem**: *indulgence.*

88. valetudo: here, as often, means *ill-health.* **tarda senectus**: *enfeebling old age*, a conventional epithet; *cf.* Tibull. ii. 2. 19, *dum tarda senectus Iuducat rugas.* For a similar use of *tarda*, *cf. tarda podagra*, i. 9. 32, and see Introd. § 49. *a.*

89. rancidum: *high;* Comm. Cruq., *leviter tantum putentem.* **non quia**: *not because*, introducing the statement of a fact, and hence followed by the indicative.

90. quod . . . consumeret: a substantive clause, explaining *hac mente;* subjunctive because it represents the thought of the *antiqui.*

91. commodius: *more fittingly.* **vitiatum . . . integrum**: *sc. eum, i.e. aprum.*

93. heroas: as if such customs belonged only to the Golden Age. **tellus . . . prima**: *cf. primis terris*, i. 3. 99.

94. das aliquid famae: the introduction to another argument for frugal living, — that one has a better reputation. **carmine gratior**: *cf.* Plin. *Epist.* vii. 21, *est enim, ut Xenophon ait,* ἥδιστον ἄκουσμα ἔπαινος (Xen. *Hier.* 1. 14).

95. grandes . . . grande: the same adjective is used purposely. Note the emphatic position of *grande.*

96. damno: *ruin*, in a financial sense.

97. patruum: the uncle was proverbial for severity; *cf.* Cic. *Cael.* 25, *patruus pertristis; Odes*, iii. 12. 3; *Serm.* ii. 3. 88. **vicinos**:

sc. iratos. **iniquum**: *hateful; cf.* the opposite expression in *Epist.* i. 18. 101, *quid te tibi reddat amicum.*

99. as. laquei pretium: a familiar expression in comedy and probably in the colloquial language; *cf.* Plaut. *Pseud.* 88, *quid de drachma facere vis? Restim volo mihi emere. Quamobrem? Qui me faciam pensilem;* and our familiar expressions, 'go hang yourself,' 'I'll be hanged,' and the like. **iure**: note the emphatic position. **inquit**: *sc. quispiam*, a return to the dialogue form. *Cf. inquit*, i. 4. 79. **Trausius**: otherwise unknown. He had evidently ruined himself by extravagant living. **istis**: *such* (as you have just uttered).

100. vectigalia: *income*, used commonly of the revenues of a state, but sometimes of individuals; *cf. Odes*, iii. 16. 40, *Contracto melius parva cupidine Vectigalia porrigam;* Cic. *ad Att.* xii. 19. 1, *equidem iam nil ego vectigalibus et parvo contentus esse possum.* In the singular, Cic. *Parad.* vi. 3. 49, *non intellegunt homines quam magnum vectigal sit parsimonia.*

101. amplas: *great enough for; cf.* Lucr. v. 944, *pabula . . . miseris mortalibus ampla.*

102. quod superat: *the surplus;* a substantive clause, object of *insumere.* **melius**: *a better object;* the adjective is used as a substantive, as in line 82. **quo insumere possis**: on which you can spend; *quo* is the adverb = *in quod. Cf.* i. 1. 73, *quo valeat nummus.*

103. indignus: *i.e.* contrary to his deserts; *sc. qui egeat.* and *cf.* Cic. *Tusc. Disp.* iv. 20. 46, *hominum indignorum calamitates.*

105. emetiris: *bestow*, lit. *measure out; cf.* Cic. *Brut.* 4. 16, *ego autem voluntatem tibi emetiar.*

106. uni nimirum . . .: *i.e.* of course you will be an exception to the general rule, that riches have wings. **recte . . . erunt**: the use of the adverb with *esse* is colloquial; see Introd. § 51. *a.*

107. risus: *laughing-stock; cf.* ii. 5. 37, *iocus.* **uterne**: since *uter* is interrogative, *-ne* is redundant; *cf.* ii. 3. 295, *quone.*

108. casus dubios: *i.e.* the changes of fortune; *dubios* is almost equivalent to *adversos; cf. Odes*, iv. 9. 36, *et secundis Temporibus dubiisque rectus.*

109. adsuerit: transitive; *cf.* i. 4. 105, *insuevit.* **superbum**: *pampered.*

111. in pace . . . aptarit idonea bello: *cf.* our proverbial expression, 'in time of peace prepare for war.' **ut sapiens**: *cf. ut avarus*, i. 1. 108.

112. quo . . . credas: Horace gives a practical example to illustrate his theory. **his**: *these precepts.* **puer . . . parvus . . . novi**: evidently Ofellus lived near Venusia.

113. integris: with a long penult; *cf. integrum*, line 92. **latius**: *more lavishly; cf.* Juv. xiv. 234, *indulgere sibi latius. Latius* is the opposite of *anguste; cf.* Caes. *B.C.* iii. 16, *ad rem frumentariam expediendam qua anguste utebatur;* and for the adjective, *angustam pauperiem, Odes*, iii. 2. 1.

114. videas: for the 'can'-potential, see note on i. 4. 86. **metato**: *confiscated, forfeited*, since the lands which were allotted to the soldiers were first surveyed, or 'measured'; *cf.* Prop. iv. 1. 130, *Abstulit exultas pertica tristis opes. Metatus*, though from a deponent verb, is often used with passive force.

115. fortem mercede colonum: *a sturdy hired man.* Umbrenus (see 134) seems to have left the farm in the hands of Ofellus, paying him a sum of money for working it; *mercede* is ablative of price, though the use of such an ablative modifying a substantive is extremely rare.

116. non . . . temere: *not without some special reason;* two reasons are mentioned in lines 118–119. **luce profesta**: *a working day; profesta* is opposed to *sacra* in *Odes*, iv. 15. 25, *et profestis lucibus et sacris.*

118. longum post tempus: guests were rare in the country.

119. operum: genitive with *vacuo*, a Grecism. See Introd. § 40. *b.* **vacuo**: *when I was not busy* (dative agreeing with *mihi*), hence *gratus*, 'welcome.' **per imbrem**: which was the only time when he and his neighbors had leisure to pay visits.

120. bene erat: *sc. nobis*, 'we made merry'; *cf. recte erunt*, line 106, and see Introd. § 51. *a.* **urbe**: *Roma.*

121. pensilis uva: *raisins, i.e.* grapes, *hung up* and dried; *cf.* Plin. *N.H.* xiv. 16, *durant aliae per hiemes, pensili concameratae nodo.* **secundas mensas**: *dessert*, the second course, consisting usually of fruit and the like; *cf.* i. 3. 5, and the note.

122. duplice ficu: *i.e.* figs split in two and dried.

123. post hoc . . . magistra: *i.e.* no formal *magister* or *arbiter bibendi* was appointed (see *Odes*, ii. 7. 25), but certain delinquencies were punished by a forfeit, hence *culpa magistra*, 'with a fault acting as mistress of the feast.' **potare**: predicate to *ludus erat;* see Introd. § 46. *d.*

124. venerata: *besought by prayer; cf. Carm. Saec.* 49; *Serm.*

ii. 6. 8. For the passive use of the participle, see on line 114, above. **ita . . . surgeret**: the correlative clause is understood: *ita . . . surgas, ut tibi hunc vinum fundo*, or the like. *Surgeret* represents *surgas* transferred to past time and made dependent on *venerata;* it is subjunctive in a substantive clause developed from the optative.

125. explicuit . . . frontis: *cf. Odes*, iii. 29. 16 (*mundae pauperum cenae*) *sollicitam explicuere frontem.*

126. novos: *i.e.* in addition to the one which had already occurred.

127. hinc: *i.e.* from such a mode of life as has just been described. **parcius . . . nituistis**: of good condition of body; *i.e.* how much less well-fed have you appeared.

128. pueri: here equivalent to *gnati; cf.* line 15. **ut**: *since.* **incola**: *tenant*, used instead of *dominus*, for the reason given in the next line.

129. propriae: *i.e.* to hold it as his own, *permanently; cf.* Lucil. 477 L., *Cetera contemnit et in usura omnia ponit Non magna: proprium vero nil neminem habere.*

130. statuit: *has settled*, with the idea of permanency.

131. nequities: *incapacity, shiftlessness.* **vafri . . . iuris**: *i.e.* to be understood only by the *vafer* (*homo*); *cf. ius anceps*, ii. 5. 34. Note the different idea of the jurist Trebatius, ii. 1. 81, *sanctarum inscitia legum.*

132. postremum: masculine adjective agreeing with *illum, at the end of his life;* or adverb; *cf.* Cic. *de Orat.* iii. 2. 6, *in quo* (*vestigio*) *ille postremum institisset.* **certe**: *at any rate; i.e.* if neither incompetency nor ignorance of legal trickery does.

134. nulli: dative of the possessor, with *erit.* **proprius**: *permanently*, like *propriae* in line 129.

135. vivite fortes, *etc.*: with the sentiment, *cf.* Virg. *Aen.* vi. 95, *Tu ne cede malis, sed contra audentior ito;* i. 207, *Durate et vosmet rebus servate secundis.*

SERMO III.

1. sic raro scribis: for a similar use of *sic, cf.* Cic. *de Sen.* 8. 26, *quas quidem* (*i.e. Graecas litteras*) *sic aride arripui . . . ut ea ipsa mihi nota essent, quibus me nunc exemplis uti videtis.* On *scribis*, see Introd. § 57.

2. membranam: *parchment*, on which books were sometimes written; sometimes *charta*, 'papyrus,' was used; *cf.* i. 5. 104, *Brun-*

disium longae finis chartaeque viaeque est. **retexens**: *undoing*, lit. *unweaving;* for the force of *re-*, *cf. Odes*, i. 28. 11, *refigere; Epist.* i. 7. 9, *resignare.*

3. benignus: *given to;* on *vini somnique*, see Introd. § 40. *a.*

4. dignum sermone: *worth mentioning.* **quid fiet**: *i.e.* what will you produce? **at**: *but after all.* There is some hope that he will accomplish something. **ipsis Saturnalibus**: *just at the Saturnalia*, a time of general holiday, hence the fact that the poet has withdrawn to the country is an indication that he proposes to do some serious work. *Cf.* Plin. *Epist.* ii. 17. 24, *in hanc ego diaetam cum me recepi, abesse mihi etiam a villa mea videor, magnamque eius voluptatem praecipue Saturnalibus capio, cum reliqua pars tecti licentia dierum festisque clamoribus personat: nam nec ipse meorum lusibus nec illi studiis meis obstrepunt.* The Saturnalia, at first celebrated on the 17th of December, were, in the last century of the Republican period, extended to seven days. Augustus limited the holiday to three days, so far as legal business was concerned.

5. huc: *i.e.* to his Sabine farm, given him by Maecenas about 33 B.C. **sobrius**: when every one else was drinking; note the emphatic position. *Cf.* Juv. vii. 90, *vinum toto nescire Decembri.*

6. dignum promissis: *cf. Epist.* ii. 1. 53 (*Ennius*) *leviter curare videtur, Quo promissa cadant; Ars Poet.* 138, *Quid dignum tanto feret hic promissor hiatu.* **nil est**: *i.e.* nothing comes of the effort.

7. culpantur frustra calami: *cf.* Pers. iii. 12, *Tunc queritur, crassus calamo quod pendeat umor, Nigra quod infusa vanescat sepia lympha, Dilutas queritur geminet quod fistula guttas.* **immeritus**: *cf. indignus*, ii. 2. 103, *Cur eget indignus quisquam, te divite.* **laborat . . . paries**: *i.e.* it is pounded by the poet in his desperation.

8. iratis natus dis: a common expression, here jestingly amplified by *atque poetis; cf.* i. 5. 97; Ter. *Andr.* 664, *nescio, nisi mi deos fuisse iratos, qui auscultaverim;* Juv. x. 129, *Dis ille adversis genitus fatoque sinistro.*

9. atqui voltus erat: *sc. tibi; yet you had the look* (when you left the city). **minantis**: humorously used in the sense of *promising, boasting that you would do; cf. Epist.* i. 8. 3, *multa et pulchra minantem.*

10. vacuum: *sc. te; at leisure.* **tepido**: *warm*, contrasted with the less easily heated city houses. **villula**: *your own little villa;* note the force of the diminutive, and *cf. lectulus*, i. 4. 133, with the note.

11. quorsum pertinuit: *what was the use? Cf.* ii. 2. 35, *quo pertinet ergo Proceros odisse lupos.* **Platona**: from the connection the reference is probably to the writer of comedy (428–389 B.C.) who forms a connecting link between the Old and the Middle Comedy. Otherwise Horace's well-known tastes would lead us to think of the philosopher. We get here interesting light on Horace's method of work. **Menandro**: ablative of association. See Introd. § 41. *b.*

13. virtute relicta: *i.e.* by ceasing to satirize vice.

14. contemnere: as well as hated. **improba**: *froward*, because she tempts men to idleness, as the Sirens tempted Odysseus and his companions.

15. quicquid parasti: *i.e.* the reputation which you had acquired.

16. ponendum: *given up;* the simple verb for the compound *deponendum.* **di te . . . donent**: a formula used to express wishes for good or evil; *cf.* Catull. 28. 14, *At vobis mala multa di deaeque dent;* Plaut. *Pseud.* 271, *di te deaeque ament. Tonsore*, which is withheld until the end of the sentence, takes the place of such a wish, παρὰ προσδοκίαν; *cf. bonorum*, i. 1. 79; *minora*, i. 3. 20.

17. unde: *how?*

18. Ianum ad medium: *i.e.* in the quarter called *ad Ianum medium*, or simply *Ianus* (cf. *Epist.* i. 1. 54), extending along the north side of the Forum, from the Comitium to the Temple of Antoninus and Faustina. It was so called from an arch (*Ianus medius*), which probably stood near the basilica Aemilia. It was frequented by money-lenders, bankers, and the like, whence the term *ad Ianum medium* was typical, like our 'on Wall Street.' *Cf.* Cic. *de Off.* ii. 24. 87, *de quaerenda, de conlocanda pecunia, etiam de utenda, commodius a quibusdam optimis viris ad Ianum medium sedentibus quam ab ullis philosophis ulla in schola disputatur.*

19. fracta est: *wrecked*, a not uncommon metaphor; *cf.* Cic. *pro Sull.* 14. 41, *patrimonio naufragus.*

20. quaerere: *investigate;* as a judge and buyer of antiquities.

21. quo . . . aere: used humorously for ancient Corinthian bronzes. Similarly, i. 3. 91, *catillum Evandri manibus tritum deiecit.* Corinthian bronzes were highly prized; *cf.* i. 4. 28, *stupet Albius aere*, and the note.

22. sculptum . . . fusum: used respectively of marble and bronze. **durius**: *too rudely, stiffly*, contrasted with *mollius; cf.* Virg. *Aen.* vi. 847, *Excudent alii spirantia mollius aera;* and somewhat similarly, *Ars Poet.* 33, *mollis imitabitur aere capillos.*

23. callidus: *shrewdly, i.e. cum lucro; cf.* line 25. **ponebam**: *paid for, invested in; cf.* i. 2. 13, *positis in faenore nummis; Epod.* 2. 70, *Omnem redegit Idibus pecuniam, Quaerit Kalendis ponere.*

24. mercarier: the archaic form of the present passive infinitive, common in comedy and perhaps in the language of everyday life. See Introd. § 35. *a.* **unus**: *I alone.*

25. Mercuriale: the favorite of Mercury, as the god of trade; see *Odes*, i. 2. 41, and the note; *Odes*, ii. 17. 29. *Mercuriale* instead of *Mercurialis*, through attraction to *cognomen*.

26. compita: *the street-corners*, where auctions were held; *cf.* Cic. *de Leg. Agr.* 1. 3. 7, *at hoc etiam nequissimi homines consumptis patrimoniis faciunt, ut in atriis auctionariis potius quam in triviis aut in compitis auctionentur.*

27. morbi: genitive of separation in imitation of the Greek construction; *cf. Odes*, i. 22. 1, *sceleris purus*, and see Introd. § 40. *b*. *Purgo* is sometimes constructed with the ablative of separation, or with the ablative with *ab*.

28. mire: modifying *emovit; it is remarkable how, etc.* **novus**: *sc. morbus.*

29. lateris dolore: *cf.* i. 9. 32, *laterum dolor.*

30. ut . . . cum: *as is the case when.* **hic**: *for example.*

31. dum ne: *sc. furias; i.e.* provided you don't attack me. **esto ut libet**: *i.e.* have any craze you like. **o bone**: *my good fellow;* a somewhat patronizing expression; *cf.* ii. 6. 51 and 95; *Epist.* ii. 2. 37.

32. stulti prope omnes: *sc. sunt;* the statement is softened by *prope; cf.* i. 3. 96, *quis paria esse fere placuit peccata.*

33. Stertinius: mentioned also in *Epist.* i. 12. 20; otherwise unknown. **crepat**: *prattles, prates*, a contemptuous term. **unde**: for *a quo*, to be taken with *docilis* in approximately the sense of *doctus; cf. Odes*, iii. 11. 1, *te docilis magistro;* Auct. ad Her. iii. 4. 7, *laudabile aut ab idoneis hominibus aut omnibus civibus.*

34. tempore quo: *at the time when.*

35. solatus: *i.e.* for the loss of his fortune. **sapientem pascere barbam**: *to grow a philosophic beard;* ironical, as if that were the only thing needful in order to become a philosopher; *cf.* Plin. *Epist.* i. 22. 6, *ex istis qui sapientiae studium habitu corporis praeferunt.*

36. Fabricio . . . ponte: the bridge connecting the island in the Tiber with the left bank. It was built of stone by Fabricius in 62 B.C., and is still standing, with the inscription recording its construction.

37. male re gesta: with reference to line 18 above. **vellem**: *I was on the point of.* **operto . . . capite**: as usual when about to die; *cf.* Liv. iv. 12. 11, *multi ex plebe spe amissa . . . capitibus obvolutis se in Tiberim praecipitaverunt;* Suet. *Jul.* 82, *utque* (*Caesar*) *animadvertit undique se strictis pugionibus peti, toga caput obvolvit.*

38. dexter: *on my right*, hence with good omen. **cavĕ**: with short *e.* as frequently. **faxis**: an archaic form, used instead of *feceris;* really an aorist optative, *fac-s-i-s; cf. ausim*, i. 10. 48.

39. malus: *false.*

40. insanos . . . inter: *i.e.* among people who are as mad as yourself. Note the anastrophe, common with dissyllabic prepositions.

41. primum: introducing a discourse on the subject in the regular philosophic manner. **quid sit furere**: *what madness is; furere* is the subject of *sit.*

42. nil verbi: equivalent to *nullum verbum; verbi* is genitive of the whole; *cf. vanis verum*, ii. 2. 25, and the note. **pereas quin**: *to prevent you from dying*, governed by the idea of preventing implied in *nil verbi addam.*

44. caecum agit: *drives blindly on; caecum* modifies *quem.* **Chrysippi porticus**: the στοά at Athens, where the Stoics taught; Chrysippus was once the head of the School; see note on 1. 3. 126. **grex**: *i.e.* his followers, disciples; *cf. Epist.* i. 4. 16, *Epicuri de grege porcum.*

45. autumat: *declare,* an archaic word. **populos**: *whole nations;* note the plural. **formula**: *definition.*

46. sapiente: *the philosopher.* See Introd. § 35. *c.* **tenet**: *embraces.* **nunc**: introducing the second head of the discourse; *cf. primum*, line 41.

48. insano: attracted to the case of *tibi*, as often in such expressions.

49. palantis: used proleptically with *pellit.*

50. unus . . . partibus: *i.e.* one mistake, that of leaving the path, but in different directions.

53. caudam trahat; *i.e.* is himself an object of ridicule; Porph. says: *solent enim pueri deridentes nescientibus a tergo caudam suspendere, ut velut pecus caudam trahant.*

54. nihilum: the earlier and fuller form of *nihil* = *nĕ hilum, not a whit.* **timentis**: *which fears*, equivalent to a relative clause.

55. in campo: *i.e.* on a level, unbroken plain.

56. varum: *i.e. diversum*, constructed with the dative, *cf.* i. 4. 48,

differt sermoni; Epist. i. 18. 3, *meretrici dispar;* and the usage common in England, 'different to.'

57. clamet: jussive subjunctive with concessive force. **amica**: best taken as an adjective modifying *mater.*

58. honesta: *honored.*

59. serva: *look out!* a colloquial expression, common in comedy.

61. Ilionam edormit: slept through the part of Ilione, in Pacuvius's play of the same name. While personating the sleeping Ilione, the drunken actor went to sleep and so missed his cue, which was *mater, te appello. Ilionam* is accusative of the inner object in its freer form; *cf.* i. 5. 63, and the note; Introd. § 38. *b.* **Catienis mille ducentis**: *i.e.* the entire audience took the cue from the mouth of Catienus, who was playing Deiphobus, and shouted it to the sleeping actor, but in vain. *Mille ducentis* is used indefinitely of a large number. See Introd. § 50.

62. huic . . . errori: *i.e.* the genuine madness just described.

63. similem: *sc. errorem*, accusative of the inner object with *sanire; cf. Ilionam*, line 61, and the note.

64. insanit: *has a craze for; cf.* i. 4. 28, *stupet Albius aere.*

65. integer mentis: for the construction, *cf. Odes*, i. 22. 1, *integer vitae.* **esto**: *i.e.* suppose (for the moment) he is; let us look into the matter; cf. i. 6. 19.

66. reddas: the jussive force of *accipe* is carried into the relative clause.

67. magis excors: comparative, *still more mad* (than an *insanus*). *Ex-cors*, because the heart was regarded as the seat of the mind; *cf.* Juv. vii. 159, *quod laeva in parte mamillae Nil salit Arcadico iuveni.*

68. reiecta praeda: with the force of a condition, parallel with *si acceperis* in the line above. **praesens**: *propitious.* Mercury was the god of thieves as well as of traders; *cf.* line 25 above.

69. scribe: *enter*, in your account book; addressed to the creditor; a technical term; *cf.* Cic. *Rosc. Com.* 1. 2, *quemadmodum turpe est scribere quod non debeatur, sic improbum est non referre quod debeas.* **decem**: *ten drafts; decem, centum,* and *milia* form a climax. **a Nerio**: *i.e.* to be paid by Nerius. *A Nerio* is not ablative of the agent, but *scribe aliquid ab aliquo* is a technical term; *cf.* Plaut. *Trin.* 182, *a me argentum dedi; Curc.* 618, *pro istac rem solvi ab trapezita meo;* Cic. *Verr.* ii. 3. 76. 177, *hinc ab aerario pecuniam numerari.* **non est satis**: paratactic construction with conditional force; *if that is not enough, add, etc.* **Cicutae**: a money-lender,

mentioned again in line 175, but otherwise unknown. The name may well be a made-up one, from *cicuta* 'hemlock.' See Introd. § 32.

70. nodosi: *crafty;* skilful in binding his debtor; *cf.* Juv. viii. 50, *Qui iuris nodos et legum aenigmata solvat.* **catenas**: with the same metaphor as in *nodosi.*

71. tamen: *yet; i.e.* though you take all these precautions to secure payment. **Proteus**: so called on account of his skill in extricating himself from toils; see *Epist.* i. 1. 90; Virg. *Geor.* iv. 387 f.; *Odyss.* iv. 456 f.

72. malis ridentem alienis: *i.e.* laughing at his creditor's expense, or perhaps laughing loudly. Undoubtedly with reference to *Odyss.* xx. 347, *μνηστῆρσι δὲ Παλλὰς Ἀθήνη ἄσβεστον γέλω ὦρσε, παρέπλαγξεν δὲ νόημα. Οἳδ' ἤδη γναθμοῖσι γελοίων ἀλλοτρίοισιν.* The reference in the Homeric passage is to forced, unnatural laughter. Horace may have misunderstood the meaning, or he may use the term humorously without regard to its original force. *Cf.* Valerius Flaccus, viii. 164 (of Medea), *alieno gaudia vultu semper erant.*

74. male rem gerere: *to waste one's property* through mismanagement; *cf.* Cic. *de Sen.* 7. 22, *quemadmodum nostro more male rem gerentibus patribus bonis interdici solet.* **contra**: *sc. facere; the reverse.*

75. putidius: more 'addled.' **Perelli**: the name of the creditor.

76. dictantis: *i.e.* bidding you write an agreement to pay what you cannot pay; with a play on the words *scribere* (implied) and *rescribere.* **rescribere**: *repay; cf.* Ter. *Phorm.* 921, *transi sodes ad forum atque illud mihi argentum rursum iube rescribi.*

77. togam . . . componere: that is, to *settle oneself*, to listen to a long discourse.

80. calet: *is in a fever.* **me**: accusative governed by *propius*, which has the force of a preposition; *cf.* Cic. *Phil.* vii. 9. 26, *propius urbem.*

81. ordine: to be taken with *doceo; cf.* Plaut. *Mil.* 875, *rem omnem tibi . . . domi demonstravi ordine* (note the similar position of the word).

82. ellebori: regarded as a cure for insanity; the best came from Anticyra in Phocis. *Cf. Ars Poet.* 300, *tribus Anticyris caput insanabile.* **avaris**: since avarice is the principal cause of discontent and foolish conduct, see i. 1.

83. nescio an: *I rather think.* **omnem Anticyram**: *i.e.* all the hellebore in the world. See note on line 82 above. **ratio**: *a fair calculation.*

84. Staberi: otherwise unknown. **summam**: *i.e.* the amount which had been left them. So Trimalchio (Petr. 71) wishes cut on his tomb: *pius, fortis, fidelis, ex parvo crevit, sestertium reliquit trecenties, nec umquam philosophum audivit.*

85. fecissent: implied indirect discourse, representing the future perfect used by the testator; *ni fecisset* depends on *damnati dare.*

86. paria: *cf.* i. 7. 19. These were to be exhibited at the funeral games. One hundred pairs was a large, but not an unheard-of, number. **arbitrio Arri**: *i.e.* such as Arrius would order. The reference is to Quintus Arrius, mentioned by Cic. *Vatin.* 13. 31, who gave a dinner at which several thousand guests were present (*cum tot hominum milia accumberent*).

87. frumenti: *sc. et*, which has perhaps been lost from the text; *also a distribution of grain.* Africa was at this time the granary of Italy; *cf. Odes*, i. 1. 10, *Quicquid de Libycis verritur areis.*

88. ne sis patruus: *don't play the stern uncle*, and lecture me. On *patruus*, *cf.* ii. 2. 97 and the note. The words give the thought of Staberius, uttered in anticipation of the protests of his heirs (*hoc prudentem . . . vidisse*).

89. hoc: *i.e. sive ego prave, etc.*, above. **prudentem**: *prophetic.* **quid ergo sensit**: *what was his idea?*

91. quoad: occurs only here in Horace, and is very rare in poetry; scanned as one syllable. See Introd. § 57.

92. acrius: *sc. quam pauperiem.* **ut**: *so much so that; cf.* i. 1. 95, *dives ut.* Here we have no word which leads up to the result clause.

93. uno quadrante: ablative of measure of difference. **perisset**: standing for the future perfect indicative of Staberius's thought, implied in *videretur.*

95. pulchris divitiis: *cf.* Juv. xiii. 33, *quas habeat veneres aliena pecunia.*

96. parent: *are inferior to.* **construxerit**: with the same metaphor in mind as in *constructus acervus*, i. 1. 44.

97. sapiensne: such short questions were characteristic of the Stoics; *cf.* Cic. *Parad.* praef. 2, *Cato perfectus . . . Stoicus . . . minutis interrogatiunculis quasi punctis quod proposuit efficit.* **etiam**: *even so, yes; cf.* Cic. *Acad.* ii. 32, 104, *aut 'etiam' aut 'non' respondere possit.*

98. hoc: *i.e.* that he died rich. **paratum**: *won.*

99. magnae laudi: dative of purpose. **quid simile isti**: *sc. fecit; how was the action of Aristippus different? Isti* has a contemptuous force.

100. Aristippus: a disciple of Socrates, and founder of the Cyrenaic school. *Cf. Epist.* i. 1. 18, and i. 17. 23. The story is told by Diogenes Laert. ii. 8. 77.

101. irent: note the subjunctive, *because* (in his opinion) *they were going.*

103. nil agit: *has no force.* **litem quod lite resolvit**: *i.e.* which solves one difficulty by raising another.

104. emptas: *i.e.* as soon as he bought them.

105. musae . . . ulli: *i.e.* any sort of music.

106. non sutor: *though not a shoemaker.*

107. aversus mercaturis: *i.e.* though having a distaste for commerce. *Mercaturis* is dative with *aversus; cf.* line 56 above. The more common construction is *ab* and the ablative, as in Cic. *pro Arch.* 9. 20, *aversus a musis.* **delirus**: lit. *out of the furrow* (*de-lira*); hence, out of the straight course, *crazy.*

108. undique: *i.e.* by all. **merito**: note the emphatic position, *and rightly, too.* **istis**: with contemptuous force; *cf. isti* in line 99. For the case, see Introd. § 39. *a.*

110. metuens . . . sacrum: *cf.* i. 1. 71, *tamquam parcere sacris cogeris. Velut* modifies *sacrum;* for the hyperbaton, *cf. tamquam . . . sacris* in the passage just cited.

111. ad: *beside.*

112. illinc: as if *tollere*, or a word of similar meaning, were to follow.

113. esuriens dominus: *i.e. quamvis esuriens et dominus.*

115. positis intus: *i.e.* stored up in his wine-cellar.

116. nihil est: correcting the preceding too modest figure; *that's nothing.* Both *mille* and *tercentum milibus* are used indefinitely of a large number. See Introd. § 50.

117. acetum: *i.e.* wine which has spoiled (soured), lit. *vinegar; cf.* Plaut. *Rud.* 937, *Sed hic rex cum aceto pransurust Et sale, sine bono pulmento.* **age**: calling attention to the following condition; *what if.* **stramentis**: *straw*, without a coverlet; *cf.* Plin. *N. H.* xviii. 14, *quies somnusque in stramentis erat.* **unde-octoginta . . . natus**: *in his seventy-ninth year. Unde-octoginta* is divided between two lines, like *inter-est* in i. 2. 62. The definite year, instead of a general round number, individualizes the case; *cf.* Juv. vi. 192, *Tune etiam quam sextus et octogesimus annus Pulsat, adhuc Graece?*

118. cui: dative of reference, nearly equivalent to a possessive genitive. **stragula vestis**: *bed clothing.*

120. paucis: in contrast to line 107. This is so common that only few people would regard it as madness. *Nimirum* is of course satirical.

121. iactatur: *is suffering*; lit. '*tossing*' in a fever; *cf.* Cic. *in Cat.* i. 13. 31, *aestu febrique iactantur.*

122. ebibat: *may drink it up*, with special reference to line 115, but applying as well to the other riches, which the heir will sell and consume; *cf. Odes*, ii. 14. 25, *Absumet heres Caecuba dignior.* Note the interlocked order of the lines.

123. dis inimice: *hated by the gods; cf. Odes*, i. 26. 1, *musis amicus*, and line 8 above, *iratis dis.* **ne tibi desit**: *sc. custodis; lest you should yourself be in want; cf.* i. 1. 98, *ne penuria victus opprimeret.*

124. quantulum: diminutive, *what an insignificant bit.* **enim**: *absurd, for.* **dierum**: genitive of the whole with *quisque*, instead of *quisque dies.*

125. oleo meliore: the miser economizes in the same way as Avidienus in ii. 2. 55.

126. porrigine: *dandruff.*

127. si . . . satis est: *i.e.* if only the bare necessities of life are needful, — a commonplace of the philosophers, which had become proverbial; *cf.* Plaut. *Mil.* 749, *Si certumst tibi, Commodulum obsona, ne magno sumptu: mihi quidvis sat est;* Turp. fr. 144 R., *ut philosophi aiunt, isti quibus quidvis sat est.* **surripis, aufers**: used respectively of secret theft and open robbery.

128. tun: for *tune.* Emphatic; *are* you?

129. tuos: emphatic; *your own.* **quos aere pararis**: *for which you have paid money; cf.* Sall. *Jug.* 31. 11, *servi aere parati.*

130. omnes pueri . . . puellae: a proverbial expression for every one (of both sexes); *cf.* i. 1. 85. Note the irregular position of *que*, not uncommon in poetry.

132. quid enim: *cf.* i. 1. 7. **neque tu . . . , *etc.*:** ironical; with the thought, *cf.* ii. 1. 54 f.

134. an tu reris: *i.e.* did Orestes go mad only after killing his mother?

135. actum Furiis: *driven mad*, referring to the impulse which led him to commit murder, as well as to the avenging furies which punished the deed. *Cf.* Virg. *Aen.* iii. 331, *scelerum furiis agitatus Orestes.*

137. quin: *nay; = quin etiam; cf.* i. 4. 30. **ex quo**: *sc. tempore.* **male tutae**: *unsafe*, nearly equivalent to *male sanae.*

138. nil sane fecit: *he certainly did nothing.*

141. Furiam: *cf.* Eur. *Orest.* 264, *μ' οὖσα τῶν ἐμῶν Ἐρινύων, μέσον μ' ὀχμάζεις.* **hunc aliud**: doubtless with reference to a scene from some lost tragedy. **splendida bilis**: *his wrath; splendida* is used literally; *cf.* Galen, *περὶ Αἰτίων Συμπτωμάτων*, ii. 50, *μέλαινα χολὴ στιλπνοτέρα αὐτοῦ τοῦ αἵματος*; Pers. iii. 8, *vitrea bilis.*

142. Opimius: probably one of Horace's made-up names, from *opimus; cf.* i. 6. 40, *Norius.* The effect of the name is heightened by the ironical epithet *pauper; cf. Odes*, iii. 16. 28, *Magnas inter opes inops.* **argenti . . . et auri**: genitive with *pauper; cf.* i. 1. 79, *horum pauperrimus honorum.* **positi intus**: *cf.* line 115 above.

143. Veientanum: a very inferior red wine; *cf.* Pers. v. 147, *Veientanum rubellum, vapida laesum pice.* **festis diebus . . . profestis**: *cf.* ii. 2. 116.

144. Campana trulla: *cf.* i. 6. 118, and the note; the *trulla* was a ladle for dipping wine from the *crater;* Opimius apparently drank from this instead of from a wine-cup. **vappam**: here used in its literal sense; *cf.* i. 1. 104, and the note; i. 5. 16.

145. lethargo: doubtless caused by old age; *cf. Epist.* i. 8. 10, *veterno.*

147. multum celer atque fidelis: colloquial for *celerrimus atque fidelissimus; cf.* i. 3. 57; ii. 5. 92; *etc.*

148. poni: for *apponi;* the simple verb for a compound is frequent in poetry.

149. pluris: *several people.*

150. ad numerandum: as if the property were going to be divided among the heirs.

151. iam: *presently; cf. Odes*, i. 4. 16, *iam te premet nox.*

152. vigila: *rouse yourself.* **hoc age**: *come now!* An expression common in comedy.

153. venae: here means *the blood; cf.* Ovid, *ex Pont.* iii. 1. 69, *Ad medicum specto venis fugientibus aeger.*

154. ingens: *tremendous*, a purposely strong word. **fultura**: often used for food; *cf.* Lucr. ii. 1148, *fulcire cibus (debet).*

155. tisanarium oryzae: *rice-gruel; tisanarium* from the Greek *πτισάνη. Cf.* Plin. *N. H.* 18. 74 (*Indi*), *maxime oryza gaudent ex qua tisanam conficiunt, quam reliqui mortales ex hordeo.*

156. quanti ergo: *well, how much?* **octussibus**: *eight asses;* used of an indefinite small number; *cf. octonos.* i. 6. 75, and the note.

157. furtis . . . rapinis: because so high a price seems to him robbery.

158. non stultus: to be taken together; *no fool.*

160. continuo: *forthwith.*

161. cardiacus; *dyspeptic*, *i.e.* troubled with heartburn. **Craterum**: a celebrated physician of Ciccro's time; *cf.* Cic. *ad Att.* xii. 14. 4, *de Attica doleo; credo tamen Cratero.*

162. recte est: *sc. ei.* A colloquial construction; see above, *bene erat*, ii. 2. 120, and Introd. § 51. *a.*

163. temptentur: subjunctive, because the reason of Craterus is given.

164. immolet . . . porcum: as a thank offering; possibly with a reminiscence of the custom referred to in Plaut. *Men.* 292 of sacrificing a pig as a cure for insanity, though of course used somewhat differently here.

166. Anticȳram: to be cured by hellebore; see line 83 above. *Cf.* Plin. *N. H.* xxv. 52, *Drusum . . . constat hoc medicamento liberatum comitiali morbo in Anticyra insula. Ibi enim tutissime sumitur.* **barathrone**: *barathro* + *ne*, *into a pit;* of throwing away money.

167. paratis: *what you have acquired; cf. Odes*, i. 31. 17, *frui paratis, Latoë, dones.*

169. antiquo censu: *according to the old standard of wealth; cf. Odes*, ii. 15. 13, *privatus illis census erat brevis.* Ablative of accordance. **divisse**: equivalent to *divisisse*, though perhaps a different formation; *cf. surrexe*, i. 5. 91, and the note.

171. talos nucesque: common playthings; *cf.* Suet. *Aug.* 83, (*Augustus*) *animi laxandi causa talis ocellatisque nucibus ludebat cum pueris minutis.*

172. sinu laxo: *i.e.* carelessly, in a loose fold of his toga, which served as a pocket. **ludere**: *sc. eis* (instrumental ablative), *risk them at play.*

173. tristem: *in serious wise.*

174. discors: *of different kinds.*

175. Nomentanum: *cf.* i. 1. 102. **Cicutam**: *cf.* line 69 above.

176. divos . . . Penatis: *cf. Epist.* i. 7. 94, *per genium, dextramque deosque Penates Obsecro et obtestor.*

178. natura coercet: *sc. quo; to which nature limits you; cf.* i. 1. 50, *quid referat intra Naturae finis viventi.*

179. titillet: as we may say, *tickle your fancy.* **gloria**: *i.e.* a desire for glory.

180. fueritve: note the position of *-ve*, which connects *aedilis* and *praetor*, and see note on line 130 above.

181. praetor: used of the corresponding office in Venusia, *quattuor vir iure dicundo; cf.* i. 5. 34, and the note. **intestabilis**: lit. incapable of making a will, or of bearing witness; here in the general sense of infamous in the eyes of men; while *sacer* means accursed in the sight of the gods.

182. in cicere, *etc.*: *i.e.* in largesses of food to the populace; *cf.* Pers. v. 177, *vigila et cicer ingere large Rixanti populo, nostra ut Floralia possint Aprici meminisse senes.* **bona . . . perdas**: *waste your substance.*

183. latus . . . spatiere: *eat a swell; cf.* Cic. *Acad.* ii. 127, *erigimur, latiores fieri videmur, humana despicimus.* **aeneus**: *in bronze*, of a statue; *cf. Odes*, iv. 1. 20, *te Ponet marmoream sub trabe citrea;* Cic. *Arch.* 9. 22, *in sepulcro Scipionum putatur is* (*Ennius*) *esse constitutus ex marmore.*

184. nudus agris, *etc.*: *cf.* i. 2. 13, *dives agris.*

185. scilicet . . . tu: ironical; *that* YOU *forsooth.* Note the emphasis of *tu* and its position. **Agrippa**: M. Vipsanius Agrippa was aedile in 33 B.C., when he distinguished himself both by the magnificence of his public works and by the splendor of his games and public exhibitions.

186. astuta . . . leonem: another allusion to the fable of the Ass in the Lion's Skin; *cf.* i. 6. 22; ii. 1. 64.

187 ff. Agamemnon's crime, inspired by ambition, is just as mad as the deed of Ajax. The scene referred to is at the end of the *Ajax* of Sophocles. **ne quis . . . velit**: modelled on the formula common in the ancient laws, *e.g.* the *Senatus Consultum de Bacchanalibus. C. I. L.* i. 196; Lindsay, *Handbook of Latin Inscriptions*, xxxvii. The perfect infinitive is usual in the formula.

188. plebeius: *since I am one of the common people.* The speaker is doubtless conceived of as a philosopher. **et**: *and besides.*

189. inulto: *unpunished, with impunity; cf. Odes*, iii. 3. 42, *catulos ferae Celeni inultae.*

190. maxime regum, di tibi dent: modelled on *Iliad*, i. 17 f.: —

> Ἀτρεΐδαί τε καὶ ἄλλοι ἐϋκνήμιδες Ἀχαιοί,
> ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες
> ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι.

192. consulere: *i.e.* to question you.

193. ab Achille secundus: *next after Achilles, i.e.* second reckon.

ing from Achilles, a common use of *ab;* Plaut. *Pseud.* 597, *septumas aedis a porta.* Ajax was regularly so ranked by the Greek poets.

195. gaudeat: the line is a reminiscence of *Iliad*, i. 255, ἦ κεν γηθήσαι Πρίαμος Πριάμοιό τε παῖδες. **ut**: *is it that?* **inhumato**: *sc. illo.*

197. mille ovium: the only case of the use of *mille* (singular) as a substantive in Horace; the construction is regular in Plautus, and occasionally occurs in Nepos and Cicero; *e.g.* Nep. *Milt.* 5. 1, *ea* (*civitas*) *mille misit militum.* **insanus . . . dedit**: *went mad and slew.*

199. pro vitula: *like a heifer;* referring to the sacrifice of Iphigenia. Agamemnon, the philosopher says, was no more sane than Ajax.

200. mola . . . salsa: meal and salt were sprinkled on the heads of victims before they were sacrificed.

201. rectum animi servas cursum: *do you keep your senses; cf.* Soph. fr. 555, Nauck, εἰς ὀρθὸν φρονεῖς. **insanus**: *in his madness.* **quid enim**: *why, what?*

202. abstinuit vim: *he withheld violence.* The transitive use of *abstinere* is common in comedy and in Cicero. Horace has the intransitive use with the genitive in *Odes*, iii. 27. 69, *abstinuto irarum*, and iv. 9. 37; elsewhere the ablative (*e.g. Ars Poet.* 170, 379, 414). Caes. *B. G.* vii. 14 has the intransitive use with *ab* and the ablative, *a mulieribus atque infantibus abstinere; cf.* Tac. *Dial.* 40, *se abstinere a;* see Gudeman, *ad loc.*

203. uxore et gnato: Tecmessa and Eurysaces.

204. non ille: strongly emphatic; *cf. Odes*, iv. 9. 51, *non ille timidus perire.* **ipsum**: *even;* though he was his enemy.

205. verum: *but;* Agamemnon tries to justify himself. **adverso litore**: ablative of association with *haereo*, as in *Odes*, i. 2. 9, *Piscium et summa genus haesit ulmo.* See Introd. § 41. *b.*

206. prudens: *purposely*, opposed to *insanus.*

207. nempe tuo: *but with your own.* **non furiosus**: *sc. sum.*

208. alias veris: *different from the true; veris* is ablative; *cf. Epist.* i. 16. 20, *alium sapiente bonoque.* **sceleris . . . permixtas**: *cf.* Catull. 64. 405, *malo permixta furore. Tumultu* is ablative of association; cf. *adverso litore*, line 205 above.

209. commotus: *of unsound mind*, the opposite of *stas animo*, in line 213.

210. stultitia . . . ira: the faults of Agamemnon and Ajax respectively.

211. desipit: note the hyperbaton, and *cf.* ii. 1. 60, *quisquis erit vitae scribam color. Desipit* is emphasized by its position.

212. prudens: *wittingly; cf.* line 206. **titulos**: *glory*, lit. honorary inscriptions (see note on i. 6. 17), a Roman conception introduced into the Homeric scene. **inanis**: *cf.* Lucr. iii. 996, *petere imperium quod inane est.*

213. stas animo: *cf. commotus*, line 209. **tumidum**: *i.e.* with pride; *cf. Odes*, iv. 3. 8, *regum tumidas minas.*

216. Rufam aut Pusillam: '*golden-hair*,' *or* '*little darling.*' **forti**: *gallant*, a conventional epithet; *cf.* ii. 5. 64, *forti nubet procera Corano filia Nasicae.*

217. interdicto: *by an injunction; cf.* Cic. *de Sen.* 7. 22, *ut quem ad modum nostro more male rem gerentibus patribus bonis interdici solet, sic illum . . . a re familiari removerent iudices.*

218. ad sanos abeat tutela propinquos: the words of the Twelve Tables on the subject are preserved by Cic. *de Invent.* ii. 50. 148, *si furiosus escit, agnatum gentilumque in eo pecuniaque eius potestas esto.*

219. devovet: as Agamemnon did his daughter *pro vitula* (line 199).

220. integer animi: *cf. integer mentis*, line 65 above. **ne dixeris**: see note on *ne biberis*, ii. 2. 16. **ergo**: summing up, as in line 158.

222. vitrea: *i.e.* glittering and perishable; *cf.* Publ. Syr. *Sent.* 171, *Fortuna vitrea est: tum cum splendet frangitur.*

223. circumtonuit: of the noisy rites of the goddess. **gaudens . . . cruentis**: delighting in deeds of blood. Bellona was worshipped by fanatics who gashed themselves with knives.

224. nunc: introducing a discussion of the third mark of insanity, luxurious living. **Nomentanum**: *cf.* line 175 and i. 1. 102.

225. vincet . . . ratio: *cf.* i. 3. 115, *nec vincet ratio hoc.*

226. patrimoni: inheritance, genitive of definition modifying *mille talenta.*

227. edicit: makes proclamation. Used humorously, as in ii. 2. 51.

228. Tusci . . vici: a street leading from the Forum toward the Tiber. It was frequented by all sorts of low characters; hence *turba impia.*

229. scurris: *parasites*, who make a living by their buffoonery; *cf.* i. 5. 52, and the note. **fartor**: probably a sausage-maker. **Velabro**: a street between the *vicus Tuscus* and the Forum Boarium, fre-

quented by dealers in provisions of all sorts. See *C. I. L.* vi. 967 *negotiator penoris et vinorum de Velabro.* **macellum**: a general fish and meat market; *cf.* Ter. *Eun.* 257, *ad macellum ubi adventamus, Concurrunt laeti mi obviam cuppedinarii omnes, Cetarii, lanii, coqui, fartores, piscatores.*

231. verba facit: *acts as spokesman.*

234. ocreatus: *in leggings.* **aprum**: the accusative with *ceno* is quite frequent in Plautus and in Horace; otherwise it occurs occasionally only in post-Augustan poetry. See Introd. § 38. *a.*

235. verris: with a net; *cf.* Sil. Ital. xiv. 262, *seu silvis sectare feras seu retibus aequor Verrere.*

236. segnis ego: *sc. sum, I am a lazy fellow.*

237. deciens: *sc. centena milia* (*sestertium*), and see note on i. 3. 15.

239. Aesopi: a celebrated actor of the time of Cicero. Cicero uses the same expression, *ad Att.* xi. 15. 3, *filius Aesopi me excruciat.* **Metellae**: perhaps the wife of P. Cornelius Lentulus Spinther.

240. deciens solidum: *a whole million;* see note on line 236. *Solidum* agrees with *deciens* taken as a sum. The same story is told of Antony and Cleopatra by Plin. *N. H.* ix. 58.

242. illud idem: *i.e. deciens solidum*, in the form of the pearl.

243. Arri: *cf.* line 86 above. **nobile**: *ironical.*

244. gemellum: *twins*, agreeing with *par; cf. Epist.* i. 10. 3, *cetera paene gemelli.*

245. impenso: *sc. pretio.* Plin. *N.H.* x. 141, tells us that nightingales cost six thousand sesterces (about $300) apiece.

246. quorsum: for *utrovorsum, which way, i.e.* to the side where the sane men stand, or to the other. **carbone**: *i.e. ut insani.* The figure is derived from the connection of white with good luck, and black with evil; *cf. Epist.* ii. 2. 189, *vultu mutabilis, albus et ater.*

247. casas: *toy-houses. Cf.* Juv. ix. 61, *rusticus infans Cum matre et casulis et collusore catello;* Tib. ii. 1. 24, *Ludet et ex virgis construet ante casas.* **plostello**: *a little cart*, diminutive of *plostrum*, the colloquial form of *plaustrum.* See Introd. § 55. *b.*

248. par impar: *i.e.* odd or even. The game was played with nuts; *cf.* line 171 above.

249. barbatum: *i.e.* a grown-up man. **amentia verset**: *sc. eum, i.e.* he would be the victim of madness.

250. ratio evincet: *cf.* line 225 above, and the note.

251. utrumne: the *-ne* is redundant; *cf. uterne*, ii. 2. 107. **in pulvere**: *cf. Iliad*, xv. 362: —

> ὡς ὅτε τις ψάμαθον παῖς ἄγχι θαλάσσης
> ὅστ' ἐπεὶ οὖν ποιήσῃ ἀθύρματα νηπιέῃσιν,
> ἄψ αὖτις συνέχευε ποσὶν καὶ χερσὶν ἀθύρων.

252. ludas opus: *you waste your time.*

254. mutatus: *i.e.* reformed. **Polemon**: the successor of Xenocrates as head of the old Academy, formerly a dissipated Athenian youth, who was converted to temperance by hearing a discourse of Xenocrates, into whose lecture hall he had burst on returning from a drinking-bout. **insignia morbi**: *signs of your malady; cf.* Quint. xi. 3. 14, *palliolum sicut fascias, quibus crura vestiuntur, et focalia et aurium ligamenta sola excusare potest valetudo.*

255. cubital: apparently an elbow-cushion; *cf.* Comm. Cruq., *cubitale pulvillus qui cubito cenantis supponi solebat.* **potus ille**: *i.e.* Polemon.

256. furtim: *i.e.* when he thought no one was looking. **coronas**: the garlands which he had worn at the drinking-bout, and still had on.

257. impransi: *sober*, as opposed to *potus* in line 255; lit. *fasting.*

259. catelle: *little cub*, a humorous term of endearment; *cf.* Plaut. *Asin.* 693, *dic igitur med aniticulam, columbulam, catellum.*

260. qui: how; *cf.* line 108. **agĭt**: the original quantity of the *i* was short; it is used as long after the analogy of verbs which originally had a long final syllable. See Introd. § 57.

262. nec nunc: with this whole dialogue, *cf.* Ter. *Eun.* 46 ff. The same passage of Terence is also followed by Persius, v. 161–174.

263. fĭnire dolores: *i.e.* by resisting the temptation.

265. servus: referring to Parmeno, Phaedria's slave. **quae res**: *a thing which*, referring to love.

268. tempestatis . . . ritu mobilia: *i.e.* almost as changeable as the weather.

269. caeca sorte: opposed to *ratione*, line 266. For the meaning of *sorte*, see i. 1. 1, and the note.

270. reddere certa: *i.e.* to reduce to rule and order.

271. insanire . . . ratione modoque: *to go mad by rule and method.* Palmer compares Shakespeare, *Hamlet*, ii. 2. 298, "Though this be madness, yet there's method in it."

272. Picenis . . . pomis: the apples of Picenum were highly

esteemed; *cf.* ii. 4. 7; Juv. xi. 74, *aemula Picenis et odoris mala recentis.*

273. cameram percusti: if a lover succeeded in snapping an apple-seed so as to hit the ceiling, it was regarded as a sign that his love was returned; *cf.* our Hallowe'en customs. **penes te es**: *i.e* are you in your senses?

274. balba: *lisping*, used of the 'baby talk' of lovers. See note on *Balbinus*, i. 3. 40. **feris**: lit. *strike; cf.* Varro, *ap. Diomedem*, i. 420. 10 K., *(vox) fit vel exilis aurae pulsu vel verberati aeris ictu.*

275. aedificante casas: *cf.* line 247 above. **qui**: *how much?* **cruorem**: of murderous acts inspired by love.

276. ignem gladio scrutare: an example of folly. See Athenaeus, x. 425, 'πῦρ μαχαίρᾳ μὴ σκαλεύειν' ἀντὶ τοῦ τεθυμωμένον ἄνδρα μὴ ἐριδαίνειν· πῦρ γὰρ ὁ θυμός, ἡ δ' ἔρις μάχαιρα. **modo**: *i.e.* as lately happened; with reference to the following instance.

277. praecipitat se: *throws himself headlong*, either *in Tiberim* or from some high place. The word is used absolutely, without a conscious ellipsis; *cf.* Livy, xxxiii. 19. 6, *et praecipitasse quosdam non tolerantes famem constabat.*

278. cerritus: *crazy;* apparently connected with Cerrus, a masculine form of Ceres. **commotae mentis**: *cf. commotus*, line 209.

279. absolves: with *crimine* expressed, instead of the genitive of the charge. See B. *App.*, § 327. **sceleris**: genitive of the charge.

280. ex more: *i.e.* as people usually do. **cognata**: kindred, *i.e.* of nearly, but not quite, the same meaning; hence really *different.*

281. libertinus: see note on *liberta*, i. 1. 99. **compita**: *cross-roads*, where the shrines of the *Lares Compitales* were located. **siccus**: *fasting*, which, like *lautis manibus esse*, was required under the circumstances.

283. quid tam magnum: *sc. est quod vos oro; i.e.* what I ask is not so very great a thing. **unum**: repeated for emphasis.

284. dis . . . facile est: a Homeric reminiscence; *cf. Odyss.* v. 25, Τηλέμαχον δὲ σὺ πέμψον ἐπισταμένως, δύνασαι γαρ.

285. nisi litigiosus: *sc. esset, unless he were fond of lawsuits*, for one would surely follow for misrepresentation; *cf.* Varr. *R. R.* ii. 10. 5, *in (servorum) emptione solet stipulatio intercedere sanum eum esse, furtis noxisque solutum; cf.* also *Epist.* ii. 2. 2–19.

286. exciperet: *would except*, from his guarantee. **hoc . . . volgus**: the expression implies that there were many such people.

287. Meneni: an unknown madman.

289. cubantis: *sick abed; cf.* i. 9. 18.

290. quartana: *sc. febris, the quartan ague*, occurring every fourth day, according to the Roman method of inclusive reckoning.

291. die . . . ieiunia: Thursday, the day of Jupiter; the reference is to the Jewish rites, to which the anxious mother resorts; *cf.* Juv. vi. 522 (of a superstitious woman), *Hibernum fracta glacie descendat in amnem, Ter matutino Tiberi mergetur, et ipsis Verticibus timidum caput abluet.*

292. levarit: see note on *triverit*, i. 1. 45.

293. ex praecipiti: *from the crisis; cf.* Celsus, iii. 18, *praeceps periculum.*

295. quone: *cf. utrumne*, line 251 above; *uterne*, ii. 2. 107.

296. sapientum octavus: *i.e.* an addition to the Seven Wise Men of Greece; *cf.* Juv. ii. 40, *tertius e caelo cecidit Cato.*

297. compellarer: *be abused; i.e.* called insane.

298. totidem: *sc. verba, shall hear as much, i.e.* the same.

299. pendentia tergo: *cf.* line 53 above; or perhaps with reference to the two sacks; see note on i. 3. 69; and *cf.* Phaedrus, iv. 10, *Peros imposuit Iuppiter nobis duos: Propriis repletum vitiis post tergum dedit, Alienis ante pectus suspendit gravem.*

300. sic vendas: the regular formula in wishes, usually followed by an *ut*-clause, *e.g. ut dicis qua stultitia . . . putes*, but here, by a kind of anacoluthon, by a direct question; *cf. Odes*, i. 3. 1 f., where jussive subjunctives follow. **pluris**: *sc. quam emeris;* genitive of price.

301. qua stultitia: *on account of what folly?*

303. abscisum: *cut off.* Pentheus was torn to pieces by his mother Agave and the other Bacchantes, because he despised the power of Dionysus.

305. liceat: *let it be allowed me, i.e.* without shame.

306. tantum . . . edissere: *only explain.*

308. aedificas: probably on his Sabine Farm. **longos imitaris**: *you are imitating the great;* the word *longos* is chosen with reference to Horace's short stature; *cf. Epist.* i. 20. 24.

310. corpore maiorem: *too great for his body; corpore* is ablative of comparison. **Turbonis**: according to Porphyrio, a gladiator of small size but of great courage.

312. verum: *just, reasonable; sc. facere. Cf. Epist.* i. 7. 98, *Metiri se quemque suo modulo ac pede verum est.*

313. tantum dissimilem: *cf.* ii. 5. 92; *Epist.* i. 10. 3.

314. absentis ranae: another allusion to the Aesopian fables. **pullis**: *the young*.

317. quantane: *cf. quone*, line 295; *utrumne*, line 251.

318. num tanto: *sc. magna fuit, not so big as this?*

320. abludit: a ἅπαξ εἰρημένον, equivalent to *abhorret*.

321. oleum . . . camino: a proverbial expression, from the Greek.

322. sanus: poetic inspiration is regarded as akin to madness; *cf. Ars Poet.* 296.

323. horrendam rabiem: one of Horace's besetting sins; *cf. Odes*, iii. 9. 23; *Epist.* i. 20. 25. As Kiessling remarks, it is a happy touch that the mention of it here makes the poet finally lose patience, and break out with *desine*. **cultum maiorem censu**: *a style of living beyond your means;* see note on *censum*, ii. 1. 75.

324. teneas . . . tuis te: *mind your own business*, more literally, 'keep to your own affairs.' *Tuis* is instrumental ablative; *cf.* Caes. *B. C.* i. 40, *castris se tenebat.*

326. maior . . . insane: *greater — madman!* *Insane* has the same effect as *bonorum*, i. 1. 79; *minora*, i. 3. 20; where see notes.

SERMO IV.

1. unde et quo: sc. *venis* and *tendis;* a common formula of salutation; *cf.* i. 9. 62. **Catius**: otherwise unknown. Porphyrio's identification with a writer on the Epicurean philosophy, mentioned by Cic. *ad Fam.* xv. 16. 1, and Quint. x. 1. 124, is very improbable. **aventi**: *i.e.* though I should like to.

2. ponere signa: *i.e.* commit them to writing.

3. Anyti reum: Socrates. Anytus was the most prominent of his accusers.

4. peccatum: *my fault.* **sic**: *i.e.* as I have done; to be taken with *interpellarem*. **laevo**: *unfavorable; cf.* the opposite *dextro tempore*, ii. 1. 18.

5. bonus: *i.e.* be a good fellow, and.

6. interciderit: *i.e.* slips your memory.

7. hoc: *i.e.* the power of memory. **naturae sive artis**: *i.e.* natural or acquired; *cf.* Auct. ad Her. iii. 3. 16, *sunt duae memoriae, una naturalis, altera artificiosa.*

8. quin: *nay.* Catius says that his memory is the result of training.

9. tenui: equivalent to *subtili*.

10. hominis: *the man*, who invented the system.

11. memor: *from memory*.

12. ovis: as a dinner began with eggs (*cf.* i. 3. 7, note), *bene ab ovis incipit*, as the Comm. Cruq. says.

13. suci: *flavor*. **magis alba**: *whiter*; with reference, of course, to the inside.

14. ponere: *to serve*; *cf.* ii. 2. 23, *posito pavone*. **callosa**: *i.e.* they are firm and. *Cf.* Plin. *N. H.* x. 145, *quae oblonga sint ova gratioris saporis putat Horatius Flaccus*.

15. suburbano: grown near the city in the well-watered gardens (contrasted with *siccis*); *cf.* Plin. *N. H.* xix. 138. **cole**: *umor fimusque si defuere, maior saporis gratia est; si abundavere, lactior fertilitas*.

16. elutius: *more insipid*; lit. *washed-out*. **horto**: used for the products of the garden.

17. oppresserit: *i.e.* takes you by surprise.

18. malum: adverb. **dura**: *tough*.

19. doctus eris: *i.e.* you will do well.

20. pratensibus: *i.e.* which grow in the meadows, opposed to the woods.

22. prandia: *his luncheon*. The *prandium* was the first substantial meal of the day, taken in the middle of the forenoon. It corresponded to the French *déjeuner à la fourchette*.

24. mella Falerno: for the *mulsum*, taken at the beginning of the meal; hence the reason which follows. See note on ii. 2. 15. *Falerno* is ablative of association; see Introd. § 41. *b*.

25. vacuis venis: *i.e.* an empty stomach.

29. brevis: *short-leaved*.

30. nascentes . . . lunae: *i.e.* the best shell-fish are taken at the time of the full moon; *cf.* Lucil. 1062 L., *Luna alit ostrea et inplet echinos, Muribus fibras et pecui addit*.

31. generosae: *i.e.* the best.

34. molle Tarentum: so called on account of the luxury and effeminacy of its people.

35. cenarum . . . artem: the art of giving banquets; *cf.* Ter. *Andr.* 30, *Quid est, Quod tibi mea ars efficere hoc possit amplius?* The term *ars* was applied not only to professions but to trades; *e.g. ars coquina, figlina, etc.*

36. exacta: *mastered; cf.* Ovid, *Fasti*, iii. 637, *non habet exactum quid agat, she does not clearly know what to do.*

37. cara . . . mensa: *i.e.* from a dear fish-market. The *mensa* is the slab on which the fish were exposed for sale. **averrere**: *sweep off;* doubtless with some suggestion of the force of *verris*, ii. 3. 235.

38. est: the indicative, instead of the usual subjunctive, an archaic, and perhaps colloquial, usage.

39. in cubitum . . . reponet: *i.e.* will soon (*iam*) eat to repletion and sink back upon his elbow; *cf. Odes*, i. 27. 6, *impium Lenite clamorem, sodalis, Et cubito remanete presso.*

41. curvat: *bends* by its weight. **inertem**: *insipid.*

42. *Cf.* Macaulay, *Battle of Lake Regillus*, 185, "From the Laurentian jungle, The wild hog's reedy home."

43. submittit: *supplies.* **non semper edulis**: *i.e.* those taken in the forest are sometimes better.

44. sapiens: *the connoisseur.* **armos**: *the fore-quarters; cf.* ii. 8. 89, *et leporum avolsos, ut multo suavius, armos.*

46. nulli: sc. *palato.* **quaesita**: with concessive force, modifying both *natura* and *aetas.*

47. promit: *produces.*

48. satis: *sc. est;* the only one out of twenty-four cases in Horace where *est* is omitted in this expression. Kiessling suggests that it is a parody of some proverbial expression in which *est* for *satis est* occurred.

50. securus: *careless, regardless.*

51. Massica: a Campanian wine of the third quality, according to Pliny. Of the Campanian wines in general, he says (*N. H.* xiv. 136), *Campaniae nobilissima exposita sub dio in cadis verberari sole luna, imbre, ventis, aptissimum videtur.*

52. crassi: *roughness.*

53. decedet . . . inimicus: *i.e.* it will have a less strong odor; will acquire a bouquet. **illa**: *i.e. Massica vina.* Straining through a linen cloth cleared the wine, but took away the flavor as well.

55. Surrentina: a very light Campanian wine suited to invalids; *cf.* Plin. *N. H.* xiv. 64, *Tiberius Caesar dicebat consensisse medicos ut nobilitatem Surrentino darent, alioqui esse generosum acetum, C. Caesar, qui successit illi, nobilem vappam.* Mixing it with the lees of Falernian gave it strength and flavor.

56. limum: *sediment.* The wine was clarified with an egg.

57. quatenus: *inasmuch as*, the regular meaning of the word in Horace; *cf.* i. 1. 64. **volvens aliena**: *i.e.* gathering up foreign substances.

58. marcentem: *jaded*, from excessive drinking.

59. innatat: *i.e.* it does not digest.

60. hillis: sausages, diminutive of *hira*.

61. immorsus: *stimulated;* literally, 'bitten.' **quin** = *quin etiam; nay . . . even.*

62. fervent adlata: *are brought smoking hot.*

63. duplicis iuris: a particular kind of sauce, made by boiling *simplex ius* and adding the ingredients named in lines 67–69.

64. dulci: *fresh.*

65. muria: *brine*, in which fish were preserved.

66. Byzantia orca: *i.e.* a jar of pickled fish; the Black Sea abounded in tunny fish, of which Byzantium was one of the principal ports of export. *Cf.* the Greek proverb, ἰχθῦς εἰς Ἑλλήσποντον, 'carry fish to the Hellespont,' and see note on i. 10. 34.

67. inferbuit: *has been boiled.*

68. Corycio: Corycus was a mountain in Cilicia, famous for its saffron. **stetit**: *has stood*, to cool.

69. Venafranae: the best oil came from Venafrum in Samnium; *cf. Odes*, ii. 6. 16.

70. Picenis . . . pomis; *cf.* ii. 3. 272, and the note. **Tiburtia**: *sc. poma.*

71. nam: used elliptically, like καὶ γάρ in Greek; *and I call your attention to this, for.* **vennuncula**: *sc. uva.* **ollis**: *for pots, i.e.* for preserving.

73. hanc: *i.e. uvam.* **faecem . . . allec**: used as appetizers; *cf.* ii. 8. 9 *qualia lassum Pervellunt stomachum, siser, allec, faecula Coa.*

74. primus . . . invenior: *I am found to be the first.*

75. incretum: from *incernere, sift on.* **puris**: *clean.*

76. milia terna: 3000 sesterces; the sum is used of an indefinite large number. See Introd. § 50.

77. vagos: *roving; i.e.* accustomed to range the seas. **urgere**: *cramp.*

78. unctis . . . dum furta ligurrit: *i.e.* made greasy because he has taken something from a dish which he was carrying.

80. veteri: old and valuable. **limus**: *sediment.* **adhaesit**: perfect of *adhaeresco*, and so equivalent in meaning to *adhaeret.*

81. vilibus: *cheap;* note the emphatic position.

82. neglectis: ablative absolute, with *his* understood.

83. ten: shortened from *tene;* a colloquial form. **lapides varios**: the reference is to a mosaic pavement, composed of bits of marble of different colors. **radere**: infinitive in an exclamation; *cf.* i. 9. 73; Introd. § 46. *b*.

84. Tyrias . . . vestis: governed by *circum;* note the anastrophe, which is common with dissyllabic prepositions. **toralia**: coverings of white linen which were thrown over the purple couches to keep them clean. The *toralia* could be washed, hence there was no excuse for using soiled ones.

86. haec: *these details*, of neatness. **tanto reprehendi iustius**: *i.e.* their neglect is more blameworthy than the absence of splendid pavements and Tyrian coverlets would be.

89. auditum: *to hear;* supine.

91. interpres: as a reporter of the teachings of his master. **adde**: *add to this.* That is, to see the man would enhance the effect of his words.

95. Apparently a parody of Lucr. i. 927, *iuvat integros accedere fontes Atque haurire.*

SERMO V.

1. Tiresia: a famous Theban seer. He is supposed to continue his conversation with Odysseus at the point where it is concluded in *Odyssey*, xi. 149. **petenti**: *sc. responsum; cf. Carm. Saec.* 55, *iam Scythae responsa petunt.*

3. quid rides? *cf.* i. 1. 69. The seer smiles at the greed of Odysseus. **iamne**: *is it no longer*, when he is assured of his safe return. **doloso**: *the man of guile*, as if he were referring to a third person; *doloso* translates the Greek πολύτροπον or πολυμήχανος. *Cf.* Liv. Andr. *ap. Gell.* xviii. 9. 5, *Virum mihi, Camena, insece versutum.*

4. patriosque penatis: these words introduce a Roman color into the language of Odysseus.

5. nulli . . . mentite: *cf.* Soph. *Oed. Tyr.* 299, ᾧ τἀληθὲς ἐμπέφυκεν ἀνθρώπων μόνῳ.

6. redeam: *am returning;* the future would be expressed by *rediturus sim.*

7. apotheca: *store-house;* often 'wine-vault'; Italian, *bottega;* Spanish, *bodega;* French, *boutique.* **procis**: the suitors of Penelope, who had flocked to Ithaca during the absence of Ulysses.

8. re = *re familiari, money; cf. Epist.* i. 1. 66. **vilior alga**: a proverbial expression; *cf. Odes*, iii. 17. 10, *alga inutili;* Virg. *Ecl.* 7. 42, *proiecta vilior alga.* It is especially appropriate as applied to the seafaring Odysseus.

9. quando = *quando quidem.* **missis ambagibus**: *in plain language.*

10. turdus: the thrush or fieldfare was greatly prized as a delicacy; *cf. Epist.* i. 15. 40; Mart. xiii. 92, *Inter aves turdus, si quid me iudice certum est Inter quadrupedes mattea prima lupus.*

11. privum: *as your own*, like *proprium; cf.* Lucil. 21 L., *Ad cenam adducam et primum hisce abdomina thunni Advenientibus priva dabo cephalaeaque Acharnae.* **dabitur**: with conditional force, *if a thrush shall be given you;* the paratactic use. **devolet**: *let it fly away;* appropriately used of a bird.

12. nitet: *flourishes;* of a well-kept property; *cf.* ii. 2. 127, *quanto aut ego parcius aut vos, O pueri, nituistis.*

13. honores: *cf. Odes*, i. 17. 16, *ruris honorum.*

14. ante Larem: the first fruits were commonly offered to the Lar Familiaris, the guardian spirit of the house.

15. erit: indicative, as in ii. 2. 29, *quamvis distat nil.* See Introd. § 45. *b.* **sine gente**: as a runaway slave (*fugitivus*), he was *filius nullius.* See note on i. 5. 54.

17. comes exterior: *as his companion walking on his left.* Since weapons were carried in the right hand, the left was the unprotected side; hence to walk on one's left was a mark of honor; *cf.* Suet. *Claud.* 24, *et in Capitolium eunti et inde rursus revertenti latus texit* (*Plautio*).

18. utne: introducing an indignant question; *what! shall I? Cf.* i. 10. 21, *quine putetis.* **Damae**: a common slave-name; *cf.* i. 6. 38. **Troiae**: before Troy.

19. melioribus: dative with a verb of contending; see Introd. § 39. *a. Cf. Epod.* 2. 20, *certantem et uram purpurae* and Virg. *Ecl.* 5. 8, *tibi certat Amyntas.* **ergo**: *well then.*

20. fortem . . . animum: a parody of the Homeric τλήμονα. **hoc**: *this disgrace.*

21. maiora tuli: *cf. Odyss.* xx. 18, τέτλαθι δή, κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης.

22. ruam: *rake up;* apparently uniting the meaning of *corruo* and *eruo* ('dig up'); *cf.* Lucil. 901 L, *ruis huc et colligis omnia furtim.*

23. dixi: said impatiently, referring to lines 10–17. **captes**: the usual word, whence legacy-hunters were called *captatores;* it naturally leads up to the following metaphor.

25. praeroso hamo: *after nibbling the bait* from the end of the hook. Lucian, *Tim.* 18, uses the same metaphor; *cf.* Mart. vi. 63. 5, *Munera magna quidem misit sed misit in hamo.*

26. artem: *the profession; cf.* Sen. *de Ben.* vi. 38, *qui captandorum testamentorum artem professi sunt;* see note on ii. 4. 35.

27. foro: *in the forum*, for the prose construction *in foro; cf. mansuri oppidulo*, i. 5. 87. **res**: *case; cf.* i. 9. 41. **olim**: *at any time;* see note on i. 1. 25.

28. improbus: *though he be a scoundrel.* **ultro**: *actually, i.e.* without just cause, when he ought himself to be arraigned; *cf.* Liv. i. 5. 3, *latrones . . . ultro accusantes.*

30. priorem = *meliorem.*

32. Quinte: to address one by one's *praenomen* was a sign of familiarity and affection. **puta**: *for example; i.e.* supposing that to be his name. The last syllable is short. **molles**: *sensitive; cf.* Ter. *Heaut.* 402, *ut patrem tuom vidi esse habitum, diu etiam duras dabit (aures)*; *mollis* is also used as a general epithet of the ear, in Catull. 25. 2, *mollior . . . imula oricilla;* Pers. i. 107, *teneras . . . auriculas.*

34. ius anceps: *cf. vafri iuris*, ii. 2. 131.

35. oculos: a general term for what is dearest to a man; *cf.* our expression, 'the apple of one's eye'; Catull. 14. 1, *Ni te plus oculis meis amarem;* also with the passage in general, *cf.* Plaut. *Pseud.* 510, *eclidito mihi oculum, si dedero.*

36. contemptum . . . pauperet: for *contemnat et pauperet, bring contempt on you and rob you. Paupero* belongs to the language of everyday life; *cf.* Plaut. fr. *ap. Non.* 157. 7, *quam ego tanta pauperavi per dolum pecunia.* **cassa nuce**: *an empty nut;* also colloquial, *cf.* Plaut. *Pseud.* 510, *Ten amatorem esse inventum inanem quasi cassam nucem.*

37. sis iocus: *be a laughing stock; cf. contemptum*, line 36.

38. pelliculam: *his precious hide.* Note the force of the diminutive. The usual expression is *cutem curare; cf. Epist.* i. 2. 29; i. 4. 15. *Cf.* also Juv. x. 192 (of an old man), *deformem pro cute pellem.* **fi cognitor**: *be his advocate; cf.* Gaius, iv. 97, *cum enim certis et quasi sollemnibus verbis in locum domini substituatur, cognitor merito domini loco habetur.*

39. persta: *cf.* i. 9. 39. **seu rubra**, *etc.*: apparently a hit at

some verses of Furius Bibaculus (*cf.* i. 10. 36), of which one is known from Quint. viii. 6. 17, *Iuppiter hibernas cana nive conspuat Alpes.* Here *Furius* is substituted for *Iuppiter.* The color of the Dog Star is now a greenish blue, a sign of old age in stars; it was apparently red in ancient times; *cf.* Sen. *Nat. Quaest.* i. 1. 7, *cum in caelo quoque non unus appareat color rerum, sed acrior sit Caniculae rubor, Martis remissior.*

40. infantis: *dumb; cf. Epist.* ii. 2. 83, *statua taciturnius; infans* has its literal meaning, as in i. 6. 57, *infans pudor.* **pingui tentus omaso**: *stuffed with greasy tripe.*

42. cubito . . . tangens: *nudging his neighbor.*

43. patiens: *sc. laboris*, and *cf.* lines 39–41.

44. thunni: the same metaphor as in line 25. **cetaria**: either *weirs*, in which the fish were caught (*cf.* Plin. *N. H.* xxxvii. 66 *cetarias*), or the same as *vivaria* (*Epist.* i. 1. 79), in which fish were kept alive until wanted for the table. The word *cetarium* occurs only here.

45. re: *sc. familiari; cf.* line 8 above.

46. sublatus aletur: *shall be taken up and reared.* A sickly child might be exposed for death; it was placed before the father, who took it up if he wished it reared (hence *sublatus*).

47. caelibis: objective genitive. For fear that open devotion to a childless man may be seen through, the will-hunter is advised to pay court also (*praeterea*) to a man with one sickly heir. **nudet**: *i.e.* deprive you of your prize. **leniter**: *craftily, slyly*, contrasted with *manifestum*, line 46. **spem**: *sc. hereditatis.*

48. arrepe officiosus: *work your way by your attentions.* The *ut*-clause is probably best taken with *spem.* **secundus heres**: *i.e.* heir to the estate in the event of the death of the son; *cf.* Tac. *Ann.* i. 8, *Augusti testamentum Tiberium et Liviam heredes habuit: in spem secundam nepotes pronepotesque, tertio gradu primores civitatis scripserat.*

49. Orco: dative of the goal or end of motion.

50. in vacuum: a legal term.

51. qui . . . cumque: *tmesis;* see Introd. § 53. *o.* **legendum**: to show that he has been remembered in the will.

53. sic tamen: *but in such a way.* **limis**: *sc. oculis*: 'out of the tail of your eye'; *cf.* Plaut. *Mil.* 1217, *Aspicito limis, ne ille nos se sentiat videre.* Apparently colloquial. **prima cera**: the first page of the tablets on which the will was written. **secundo . . . versu**:

the second line, which generally contained the name of the heir, while the testator's name appeared in the first.

54. velit: *says;* more lit. 'means.' **solus**: *sole heir; heres ex asse.*

55. plerumque: *very often; cf.* i. 10. 15. **recoctus**: *made over*, with reference to the story of Medea and Aeson.

56. quinqueviro: a very low official, a sort of policeman. **corvum**: with reference to the fable of the Fox and the Crow; *cf.* Phaed. i. 13.

57. Nasica Corano: an incident of Horace's own day, detailed below (64 f.), which Tiresias tells in the form of a prophecy.

58. prudens: *purposely.*

59. quicquid . . . non: a parody of divination. It is cited by Boethius, *Cons.* v. 3, as a *ridiculum vaticinium.*

60. donat: present, because the inspiration is still continued, although the action of the verb is itself past; *cf.* Verg. *Aen.* ix. 266, *Cratera antiquum, quem dat Sidonia Dido.*

61. tamen: *yet*, or *yes, but.* **si licet**: *if it be lawful.*

62. iuvenis: Octavian; born B.C. 63. **ab alto . . . Aenea**: *cf.* Virg. *Aen.* i. 288, *Iulius a magno demissum nomen Iulo;* vi. 500, *genus alto a sanguine Teucri; alto* contains the idea both of antiquity and nobility.

63. genus: *a scion.* Used also of a single person in *Odes*, i. 3. 27; *Serm.* i. 6. 12. **tellure marique**: a variation of the common expression *terra marique*, perhaps for mock-heroic effect. See note on i. 5. 3.

64. forti: *gallant*, apparently a stock epithet for a bridegroom; *cf.* ii. 3. 216, *forti marito;* here used ironically.

65. metuentis: with the force of *nolentis; cf. Odes*, ii. 2. 7, *penna metuente solvi.* **soldum**: *his debts*, strictly the principal; or perhaps in the sense of pay in full. For the syncopated form, *cf.* i. 3. 53.

66. tabulas: *sc. testamenti; cf.* line 52.

67. multum: with the force of *saepe; cf. Odes*, i. 25. 5; *Epist.* i. 3. 15; *Ars Poet.* 357.

69. legatum: *left as a legacy*, to be paid by the heir to the estate (*legare ab aliquo*). **plorare**: governed by the preposition *praeter; cf.* Cic. *de Fin.* ii. 13. 43, *inter optime valere et gravissime aegrotare nihil interesse;* and see Introd. § 46. *d.*

70. ad haec: *besides*, like *praeterea* in line 45. **mulier dolosa**: probably a freedwoman mistress; *cf.* i. 1. 99.

71. delirum: *cf.* ii. 3. 107, *delirus et amens Undique dicatur merito.* **temperet**: *control; cf. Odes*, i. 8. 7, *temperat ora frenis.*

73. vincit longe: *it is a far better plan.* **prius**: *first.* **ipsum . . . caput**: *the citadel, i.e.* the old man himself.

74. scribet: paratactic construction for *si scribet.* So *erit. Cf.* Mart. xii. 40, *Mentiris: credo; recitas mala carmina: laudo.* **vecors**: of intellectual qualities; *cf.* ii. 3. 67, *excors.*

76. facilis: *compliantly.* **potiori**: for *utpote potiori, as to your superior.* **putasne . . . poterit**: parataxis, instead of the infinitive in indirect discourse; *cf.* Plaut. *Rud.* 1269, *Censen hodie despondebit eam mihi, quaeso.*

79. enim: *yes indeed, for.* **donandi parca**: for the construction, *cf. parcus aceti*, ii. 2. 62; and in general, *Odyss.* xviii. 275 ff.

81. sic: *under such conditions; cf.* i. 10. 5, *nam sic Laberi mimos mirer.* **tibi**: *your;* ethical dative. **quae**: for *at ea; cf.* i. 1. 36. **uno**: because an old man in love would give more gifts than many young suitors.

83. canis a corio: with reference to a Greek proverb, Alciphron iii. 47, *οὐδὲ γὰρ κύων σκυτοτραγεῖν μαθοῦσα τῆς τέχνης ἐπιλήσεται*; *cf.* Theocr. 10. 11, *χαλεπὸν χορίῳ κύνα γεῦσαι.*

84. me sene: *when I was an old man, i.e.* still on earth; a jesting variation of the usual *me iuvene, me puero, etc.* **improba**: *malicious*, because she enjoyed in advance the discomfiture of the heir. **Thebis**: the home of Tiresias.

85. ex testamento: *cf.* Petron. 143, *omnes qui in testamento meo legata habent praeter libertos meos, hac condicione percipient quae dedi, si corpus meum in partes conciderint et astante populo comederint.* **est elata**: the regular term for carrying out a corpse for burial.

87. si posset: subjunctive in an indirect question; (*because she wished to see*) *if she could.* The ellipsis is colloquial. **mortua**: *after death.*

89. operae: dative, as in i. 9. 56, *haud mihi dero.* **abundes**: *sc. opera.*

90. difficilem et morosum: *cf.* Cic. *de Sen.* 18. 65, *sunt morosi et anxii et iracundi et difficiles senes.* **garrulus**: *cf.* i. 9. 33. **ultra . . . sileas**: *don't be too silent either. Non* is here used for *ne*, a rare but undeniable use. *Ultra = ultra quam satis sit.*

91. Davus comicus: *like Davus in the play. Cf. personatus pater*, i. 4. 56; and i. 10. 40, *Davo Chremeta eludente*, with the note.

92. capite obstipo: *with bowed head; cf.* Pers. iii. 80, *obstipo*

capite et fingentes lumine terram. **multum**: modifying *similis; cf.* ii. 3. 147; *Epist.* i. 10. 3.

93. grassare: *make your advances;* frequentative of *gradior.* **increbruit**: *freshens.*

94. velet: with the hood of the *lacerna* (*cf.* ii. 7. 55), or with a fold of his *toga.*

95. aurem substringe: *i.e.* gather up your ear with your hand, so as not to lose a single word. **loquaci**: if he is inclined to talk.

96. inportunus amat: paratactic; *if he has an insatiate desire.* **ohe iam**: *hold, enough; cf.* i. 5. 12, *ohe, iam satis est.*

97. urge: *ply him* with flattery.

98. infla: *cf.* Cic. *de Domo*, 11. 29, *desinant aliquando me isdem inflare verbis.*

99. levarit: by his death.

100. certum: *sharply*, the opposite of *incertum vigilans*, Ovid, *Her.* 10. 9.

101. ergo: *so then; cf. Odes*, i. 24. 5, *ergo Quintilium perpetuus sopor Urget!* **audieris**: on the long *i*, see note on ii. 2. 74.

102. unde: for the construction, *sc. quaeram*, or a verb of similar meaning, although there is no conscious ellipsis; cf. ii. 7. 116; *Epist.* i. 5. 12. **fortem . . . fidelem**: with these adjectives, *cf. sparso* in line 18.

103. sparge: as one would scatter flowers. **subinde**: *at once*, a meaning not found before the Augustan age. **est**: *it is worth something, i.e.* it is better than nothing.

105. arbitrio: *cf.* ii. 3. 86, *arbitrio Arri.* **sine sordibus**: without meanness; *cf.* i. 6. 107, *sordes.*

106. vicinia: *the neighbors;* the abstract for the concrete; *cf. Epist.* i. 16. 44; i. 17. 62.

107. male tussiet: *has a bad cough; i.e.* is in consumption; *cf. tussis*, i. 9. 32.

108. ex parte tua: *sc. hereditatis.* **sit**: *he would like to be.*

109. nummo: *for a song.* It was really a free gift; but the form of a sale was gone through. Cf. Gaius, ii. 252, *olim in usu erat ei, cui restituebatur hereditas, nummo unoeam hereditatem dicis causa venire.* and our expression 'in consideration of one dollar,' *etc.* **addicere**: a term used of auctioneers, *to knock down.*

110. imperiosa: *imperious;* her command must be obeyed. **trahit**: *summons me back* to the shades. **vive valeque**: a common formula of farewell; *cf. Epist.* i. 6. 67.

SERMO VI.

1. hoc: referring to what follows, which has reference to his Sabine farm. **in votis**: *among my prayers.*

2. iugis: *ever-flowing;* probably to be taken with *aquae; cf. Epist.* i. 15. 16, *iugis aquae.*

3. super his: *above these, i.e.* on the slope of the hill; *cf.* i. 5. 51, *super Caudi cauponas.* **foret**: this form is not found in Caesar. Cicero uses it only in his letters to Atticus, always in a future sense; and *de Rep.* ii. 12. 24. Subjunctive of characteristic. **auctius**: *more generously.*

4. melius: since it was the gift of his friend Maecenas. **bene est**: it is well.

5. Maia nate: Mercury, as god of gain; *cf.* ii. 3. 68. **propria**: *my own forever; cf. Epist.* i. 17. 5. **faxis**: the old aorist optative *fac-s-i-s*, used with the force of a perfect subjunctive.

6. ratione mala: *by evil means, i.e.* by dishonesty. **rem**: *sc. familiarem; cf.* ii. 3. 18.

7. vitio culpave: *by dissipation* (*cf.* ii. 2. 21, *pinguem vitiis*) *or neglect.*

8. veneror: *pray for; cf.* Cic. *ad Fam.* vi. 7. 2. *qui multa deos venerati sint; Carm. Saec.* 49. **stultus**: from the philosophical point of view, opposed to *sapiens.* **si**: introducing a wish; really a protasis, with the apodosis suppressed. This use is confined for the most part to the Augustan Poets and to Silver Latin.

9. denormat: *spoils the regularity of*, a technical term; *cf. denormata linea*, Agrimensores, i. 345. 20.

10. urnam argenti: *i.e.* a pot of coins, buried by some one, as in the *Aulularia* of Plautus. **quae**: *some*, for *aliqua*, on account of *si.* Note the hyperbaton.

11. mercennarius: for *cum mercennarius esset.*

12. illum ipsum: *i.e.* the very field which he had formerly ploughed as a hireling. **mercatus aravit**: *bought and ploughed.* **amico Hercule**: the story is told by Porphyrio. Hercules was the god who gave gain, especially in the form of hidden treasure, and a tithe of the gain was given to him. *Cf.* Plaut. *Bacch.* 665, *Si frugist, Herculem fecit ex patre: Decumam partem ei dedit, sibi novem abstulit.*

13. gratum: *sc. me.*

14. pingue: agreeing with *pecus* and *ingenium* with a double

meaning. So we speak of 'fat-witted' people. *Cf.* ii. 2. 3, *crassa Minerva.*

16. montis: the Sabine Hills. **in arcem**: *my stronghold*, as situated in the mountains, and as a refuge from the cares of the city.

17. prius: *rather, i.e.* than the delights of country life; lit. *before; cf. Odes*, i. 12. 13, *Quid prius dicam solitis parentis Laudibus?* **saturis**: here used as the general word for this kind of writing, including the *Sermones* and *Epistulae;* see Introd. § 24; and on the orthography, Introd. § 14. **musa pedestri**: *my prosaic muse; cf. Epist.* ii. 1. 250, *sermones repentis per humum.*

18. mala ambitio: referring to tiresome social duties, the necessity of paying visits and the like; *cf.* i. 6. 100 ff. **plumbeus Auster**: the sirocco, an oppressive wind, hence the epithet *plumbeus.*

19. Libitinae: referring to Venus Libitina, in whose temple funeral equipments seem to have been kept. **quaestus**: *a source of gain*, since the equipments were probably rented, and the proceeds went to the shrine.

20. Matutine pater: an ancient Italian god of the early morning, here identical with Janus, the god of beginnings. **Iane**: the vocative used in place of the object; *cf.* Prop. i. 18. 31, *resonent mihi 'Cynthia' silvae;* see Introd. § 37.

21. unde: for *a quo; cf.* i. 6. 12. **operum primos vitaeque labores**: *the first labors of their daily life;* in *operum vitaeque* we have hendiadys.

22. sic dis placitum: *so the gods have willed it, i.e.* that Janus should have this function.

23. Having begun with an invocation to Janus, as god of beginnings, Horace is thus led to speak of the early morning duties at Rome. **Romae**: *when I am at Rome.* **sponsorem**: *as a surety, i.e.* to give bail for some friend. **rapis**: *i.e.* hurry me into court; *cf.* i. 9. 77, *rapit in ius.* **Heia**: Horace's thought, represented as an admonition of the god.

24. prior: *sc. te.* **officio**: *the call of duty.*

25. Aquilo: the cold north wind, the Tramontana.

26. interiore . . . gyro: *a narrower circle*, in which the sun appears to travel in winter. **trahit**: *drags*, as if the day resisted its curtailing; *cf.* ii. 5. 110, *me Imperiosa trahit Proserpina.*

27. mi obsit: *would be to my disadvantage*, in case his friend fails to appear in court, and he has to pay the forfeit. Potential subjunctive. **locuto**: *sc. mihi*, dative of the apparent agent with *luctandum.*

28. luctandum: *i.e.* he had to rush off to some other duty, a morning call or something similar. **tardis**: *i.e.* people who were going leisurely about their business.

29. quid vis: *what do you mean? Cf.* ii. 5. 53, *quid prima secundo Cera velit versu.* **improbus**: *a violent, hot-tempered fellow*, whom Horace has jostled in his haste; *cf. Odes*, iii. 9. 22, *improbo Hadria.*

30. precibus: *curses; cf. Epod.* 5. 86, *Thyesteas preces.* **pulses . . . si recurras**: sarcastic; *of course you would knock over everything in your way, if you should be hurrying back to Maecenas.*

31. ad Maecenatem: said spitefully, and with a touch of envy. **memori mente**: *i.e.* thinking of nothing but him.

32. hoc: *i.e.* to be taunted with his intimacy with Maecenas. **atras**: *dark, gloomy*, because of the use to which it had formerly been put; *cf.* i. 8. 19 ff., and the Outline of i. 8.

33. aliena negotia: *commissions for other people.*

34. secundam: *sc. horam;* about 7 o'clock.

35. orabat: epistolary imperfect. **sibi adesses**: *i.e.* in court; *cf.* i. 9. 38, *paulum hic ades.* **Puteal**: *sc. Libonis*, a place in the Forum which had been struck by lightning, and then surrounded by a low wall or curbing, as sacred. The praetor's tribunal was near by.

36. scribae: Horace, as having been a government clerk, is still regarded as a member of the guild.

37. orabant: see note on *orabat*, l. 35 above. **Quinte**: the praenomen used in familiar address; *cf.* ii. 5. 32, and the note. **reverti**: *i.e.* to the quaestor's office, in the Forum, which he had just left.

38. imprimat . . . signa: *sign and seal.* Pliny, *N. H.* xxxvii. 10, tells us that Maecenas's seal bore a frog as its device.

39. dixeris: with conditional force; *cf. scribet*, ii. 5. 74.

42. dumtaxat ad hoc: *merely to this extent; taxat* is an old aorist subjunctive of *tango*, and the phrase originally meant 'provided it touches,' or 'reaches to.' **quem**: *as one whom;* subjunctive of characteristic. **tollere raeda**: *i.e.* 'give a lift.' For *raeda*, see note on i. 5. 86.

43. iter faciens: *e.g.* on the journey to Brundisium, described in i. 5, or on shorter excursions in the vicinity of Rome.

44. hoc genus: *of this kind;* really in apposition with *nugas.* See Introd. § 38, *c.* **Thraex**: the Thracians were a class of gladiators, so called on account of their armor, which consisted of a round shield and a short curved sword or dagger. The spelling *Thraex* or *Threx* is

the one found in gladiatorial inscriptions. **Gallina**: *the Chicken*, a nickname. **Syro**: the name of a gladiator, probably a *mirmillo*, since they were commonly matched against the Thracians. These were armed in the Gallic fashion, with heavy armor and a large shield. Their crest was a fish (μορμίλος), whence the name, *mirmillo*.

45. iam . . . mordent: *are beginning to nip; cf. Hamlet*, i. 4. 1, "The air bites shrewdly, it is very cold."

46. rimosa . . . aure: *a leaky* (*i.e.* indiscreet) *ear; cf.* Ter. *Eun.* 105, *Plenus rimarum sum, hac atque illac perfluo.* For the opposite, see *Odes*, i. 27. 18. **deponuntur**: often used of secrets; see *Odes*, i. 27. 18, *depone tutis auribus.*

48. noster: *our friend*, meaning himself; *cf.* i. 9. 47, *hunc hominem;* and see Introd. § 55. *o.* **spectaverat . . . luserat**: with conditional force; the subject is *noster.*

49. omnes: *sc. aiunt.*

50. frigidus: *terrifying.* **per compita**: *around the street corners,* where the people would be gathered together.

51. consulit: stronger than *interrogat, asks my advice*, consults me. **O bone**: *my good fellow.*

52. deos: *the gods*, referring to Maecenas and the court generally. **propius contingis**: *associate more intimately with, come into closer association with, i.e.* than others.

53. numquid . . . audisti: *you haven't heard anything, have you?* **Dacis**: the Dacians had taken the part of Antony, and war was declared against them in 30 B.C. In 31 B.C., when the Satire was written, an invasion was feared. **ut . . . eris**: how you will persist in making fun; *cf.* ii. 8. 62, *ut semper gaudes inludere rebus Humanis.*

55. si quicquam: *sc. audivi.* **militibus promissa . . . praedia**: of an allotment of land to the veterans, which had been promised by Augustus. **Triquetra**: *Sicilian*, modifying *tellure*, the island being so called from its triangular shape. *Cf.* Lucr. i. 717, *Insula quem triquetris terrarum gessit in oris.*

57. unum . . . mortalem: *the man of all men. Cf.* Catull. 22. 10, *unus caprimulgus.*

59. haec inter: in such trifling as this. With the anastrophe, *cf. Epod.* 2. 38. **misero**: *sc. mihi; for poor me;* dative of reference.

61. veterum: the writers of earlier days; *cf.* ii. 3. 11–12. **somno**: the mid-day siesta, for which there was not always time in the city.

62. ducere: *to quaff; cf.* Virg. *Aen.* vi. 714, *Lethaei ad fluminis undam Securos latices et longa oblivia potant.*

63. Pythagorae cognata: Pythagoras forbade the eating of beans, because they were said to contain the souls of the dead. Hence Horace in jest calls them the kindred of Pythagoras. **simulque**: *and served with it.*

64. satis: *sufficiently*, without oil. **holuscula**: *cabbage;* note the diminutive, and see Introd. § 55. *e.*

65. cenaeque deum: *feasts fit for the gods.* **meique**: equivalent to *cum meis; sc. amicis.*

66. Larem: *hearth*, beside which was the altar of the *Lar Familiaris.* **vernas procacis**: *the saucy house-slaves*, whose forwardness was proverbial; *cf.* Mart. i. 41. 1, *Urbanus tibi, Caecili, videris. Non es, crede mihi. Quid ergo? Verna.*

67. pasco: *cf.* Sen. *Epist.* 77. 8, *cena peracta reliquiae circumstantibus dividantur.* **libatis**: *only partly eaten*, lit. *tasted.* **prout**: here pronounced in one syllable by synizesis. See Introd. § 57.

68. inaequalis calices: *i.e.* either *acria* or *modica pocula;* see below, lines 69–70.

69. legibus insanis: such as would be imposed by a *magister bibendi; cf. Odes*, i. 4. 18; *Serm.* ii. 2. 123. **capit**: *carries, holds, i.e.* is able to stand; *cf.* Plaut. *Curc.* 103, *Quantillum sitit? Modicast. capit quadrantal.*

70. laetius: *i.e.* takes more pleasure in. **ergo**: *accordingly, i.e.* the conversation corresponds with the nature of the meal.

72. Lepos: a dancer of the day, who appeared in pantomimes.

73. agitamus: *discuss; cf.* i. 4. 138, *haec ego mecum Compressis agito labris.* **utrumne**: *cf.* ii. 3. 295, and the note.

75. usus rectumne: *self-interest or virtue.* The former was the doctrine of the Epicureans, the latter that of the Stoics.

76. summumque . . . eius: *i.e.* the *summum bonum.*

77. Cervius: a neighbor of Horace's. The name may very likely be one of the made-up names, typical of old age. *Cf.* Juvenal's expression, *cerrina senectus*, xiv. 251, which was proverbial. **haec inter**: *i.e.* during the intervals of this conversation. Note the anastrophe, common with dissyllabic prepositions, and *cf.* line 59 above. **anilis . . . fabellas**: *old-wives' tales.* Cervius is a man *abnormis sapiens crassaque Minerva*, like Ofellus in ii. 2, who in place of learned arguments tells plain and simple, but pointed, stories *ex re, i.e. apropos, to the point.*

78. Arelli: some rich and miserly neighbor. The name is perhaps made from the root of *aridus*.

79. ignarus: *i.e.* foolishly, not knowing that they are *sollicitas*. Note the juxtaposition of *ignarus* and *sollicitas*. **olim**: *once upon a time*, the regular way of beginning a story.

81. veterem . . . amicum: *i.e.* old friends, guest and host.

82. attentus quaesitis: *i.e.* careful of what he had stored up. **ut tamen**: *i.e.* not so much so that he could not.

83. quid multa: *sc. dicam; to make a long story short.*

84. sepositi: *set aside*, for special occasions. **longae**: apparently of the shape of the grain. The genitive with *nec invidit* is after the analogy of that with verbs of plenty and want.

86. fastidia: *lack of appetite*, the regular term; *cf.* Plin. *N. H.* viii. 52 (of the lion), *aegritudinem fastidii tantum sentit.*

87. tangentis . . . superbo: the fastidiousness of the guest is vividly pictured.

88. pater . . . domus: *the master of the house;* for obvious reasons used instead of *pater familias; cf. cenae pater*, ii. 8. 7.

89. ēsset: *ate.*

90. ad hunc: does not belong directly with *inquit;* perhaps *conversus* is to be supplied.

91. patientem: *enduring hardship.*

92. vis tu: *won't you*, an exhortation, while *vin tu* (i. 9. 69) is merely interrogative.

93. mihi crede: *take my advice*, trust me. **terrestria quando**: *etc.*: the Epicurean doctrine.

94. sortita: allotted by fate.

95. quo . . . circa: note the tmesis, and see Introd. § 53. *o*.

96. dum licet: a common Horatian expression; *cf. Odes*, ii. 11. 16; iv. 12. 26; *Epist.* i. 11. 20. **beatus**: *rich and happy; cf. Odes*, i. 4. 14, *beate Sesti.*

97. aevi brevis: genitive of quality; the expression is the opposite of the adjective *longaevus.*

98. pepulere: *struck*, *i.e.* struck the fancy of, influenced. **levis**: *light-heartedly, gladly.*

100. nocturni: *by night.* **iamque tenebat**, *etc.*: a parody of the epic style; *cf.* i. 5. 3, and the note.

103. canderet: *blazed.* Characteristic subjunctive.

104. fercula: *courses*, really the trays on which they are served.

105. procul: *near by.* **hesterna**: *i.e.* from yesterday's feast.

107. veluti succinctus: *i.e.* as if he were a waiter; *cf.* ii. 8. 10, *puĕr alte cinctus.*

108. continuatque dapes: *i.e.* serves one course after the other, without intermission. **nec non**: *and also;* litotes; see Introd. § 53. *k.* **verniliter**: like a *verna*, whose impudence and greed were proverbial (see note on line 66); he cannot resist tasting the dainties himself; *cf.* ii. 4. 78, *seu puer unctis Tractavit calicem manibus dum furta liguvrit.* **ipsis . . . officiis**: *i.e.* the duties of a waiter.

110. bonis rebus: ablative modifying *laetum.*

111. agit: *plays the part of.*

112. valvarum strepitus: the clanging of the folding doors, as the servants come in the early morning to clean up the room.

114. Molossis . . . canibus: the Molossian hounds were celebrated for their great size and watchfulness. *Molossus* is often used as a substantive, with ellipsis of *canis.* *Cf. Epod.* 6. 5, *Molossus aut fulvus Lacon.*

115. haud . . . est opus: *I don't care for;* lit. *I have no need of; cf.* our slang expression, 'I have no use for.'

116. valeas: *good-bye*, in place of the usual *vale.*

SERMO VII.

1. iamdudum ausculto: *I have been listening for a long time, i.e.* waiting to be sure that his master was not busy.

2. reformido: *I shrink from so doing*, knowing his master's hot temper. **Davusne**: *is it Davus?* Horace does not look up, but he thinks he recognizes the voice. **ita**: *sc. est; yes.*

3. frugi quod sit satis: *honest enough.*

4. ut vitale putes: *i.e.* he is not so good that his master need fear that he will be short-lived; with reference to the proverb that the good die young. *Cf.* Sen. *Contr.* i. 1. 22 (*Cestius Pius*) *aiebat tam immature magnum ingenium non esse vitale.* **libertate Decembri**: *i.e.* the freedom allowed at the time of the Saturnalia; *cf.* ii. 3. 5, and the note.

5. narra: *speak; cf.* ii. 5. 1, *praeter narrata.*

6. gaudet constanter: *persist in taking pleasure.* **urget propositum**: *stick to their purpose.*

7. pars multa: *cf. Odes*, iii. 30. 6, *multa pars mei; Serm.* i. 1. 61, *bona pars hominum*, with the note. **natat**: *i.e.* drift to and fro with

the current; *cf.* Sen. *Epist.* 35. 4, *mutatio voluntatis indicat animum natare.* **modo . . . interdum**: *cf.* i. 9. 9, *modo ire ocius, interdum consistere;* i. 10. 12, *modo rhetoris atque poetae, interdum urbani.*

8. notatus: *conspicuous*, with some idea of censure; *cf.* i. 6. 14, *notante iudice . . . populo.*

9. tribus anellis: to wear more than a single ring was the mark of a dandy. Isid. *Orig.* xix. 32, mentions the fact that Crassus in his old age wore two rings. **laeva**: the ring, or rings, were worn on the left hand, because it was used less than the right; *cf. Ateius Capito*, apud Macr. *Saturn.* vii. 13, *hinc factus est ut usus anulorum exemptus dexterae, quae multum negotiorum gerit, in laevam relegaretur.*

10. inaequalis, ut: *i.e.* so inconsistent that; *cf.* i. 1. 95, and the note. **clavum ut mutaret**: this may possibly mean that he appeared now as a senator with the broad purple stripe, and now as a simple *eques* with the narrow one; but it seems more likely that it refers to changing his clothes adorned with the laticlave. *Cf.* Mart. v. 79, *Undecies una surrexti, Zoile, cena, Et mutata tibi est synthesis undecies.*

11. conderet: governed by *ut* in line 10.

12. mundior: *i.e.* of the better class. **honeste**: *i.e.* with self-respect.

13. doctus: the life of a scholar; *cf. Odes*, i. 1. 29, *doctarum frontium.*

14. Vertumnis . . . iniquis: born under the displeasure of all the Vertumni. Vertumnus was the god of the changing seasons; *cf.* Prop. iv. 2. With the expression *Vertumnis iniquis*, *cf.* i. 5. 97, *Lymphis iratis*, and the note.

15. scurra: *buffoon, parasite; cf.* i. 5. 52, and Plaut. *Trin.* 202, *urbani adsidui cives, quos scurras vocant.* **iusta**: *well-earned*, by his gluttony. **cheragra**: *gout in the hand; cf. podagra*, i. 9. 32.

16. contudit articulos: *cf.* Pers. v. 58, *cum lapidosa cheragra Fregerit articulos.*

17. phimum: *dice-box*, the Greek φιμός, from which the *tali* were thrown; *cf. Odes*, i. 4. 18. In this way Volanerius kept up his gambling even after he was crippled.

18. conductum pavit: *hired and kept; cf.* Juv. iii. 141, *quot pascit servos?*

19. levius miser: *bears a lighter load of wretchedness, i.e.* the consistently bad man is happier than one whose whole existence is a

constant wavering between good and evil. **ac** · *than.* **prior ille**: *i.e.* Priscus, spoken of in line 9.

20. contento . . . laxo fune: the figure seems to be that of an animal tied to a rope which alternately allows him free scope and brings him up with a jerk.

21. hodie: *now*, used as in the language of every-day life and of comedy. **putida**: '*rot*,' *stuff*.

22. furcifer: *gallows-bird*, a common epithet of slaves in comedy. **ad te**: *sc. tendunt.* **laudas . . . plebis**: *cf.* ii. 2. 89–93.

23. idem: *yet you.*

24. si quis deus: *cf.* i. 1. 15. **usque**: *every time.*

25. rectius esse: belongs in sense both with *sentis* and with *quod clamas.*

26. firmus: *with firm purpose.*

27. caeno: with *haeres* and with *evellere.* The figure is a common one. *Cf.* Ter. *Phorm.* 780, *in eodem luto haesitas;* Catull. 17. 25, *Et supinum animum in gravi derelinquere caeno.*

28. absentem: usually applied to the person, but here to the place; *cf. Epist.* i. 11. 21, *Romae laudetur Samos absens.* **rusticus**: *when you are in the country.*

29. levis: *fickle fellow that you are.* With the general sentiment, *cf. Epist.* i. 8. 12, *Romae Tiburi amem ventosus, Tibure Romam.*

30. securum: *quiet, i.e.* free from the cares of a formal dinner party. **velut . . . vinctus eas**: *i.e.* like an unwilling slave.

31. amas: *sc. te, you hug yourself; cf.* Virg. *Aen.* v. 163, *litus ama.*

32. potandum: the *commissatio* at the end was an important feature of a dinner party. **iusserit**: jussive subjunctive with force of a proviso, *let Maecenas ask you to dinner.*

33. serum sub lumina prima: *i.e.* the invitation is sent at the last moment, possibly because some guest had excused himself. *Sub lumina prima* means just at nightfall; the time would vary according to the season of the year. With the expression, *cf. sub galli cantum*, i. 1. 10.

34. oleum: for the lantern with which a slave would escort him through the streets. The impatient questions show his eagerness to accept the invitation, and his changeable nature. **fert**: the colloquial present with future force; see Introd. § 44. *a.*

35. blateras: *you babel out*, a colloquial word. Festus defines it as "*stulte et percupide loqui.*" **fugis**: *you tear off*, like a runaway slave.

36. Mulvius et scurrae: persons who either hoped to be asked to dinner with Horace, or perhaps had actually been asked. **non referenda**: *i.e.* language that won't bear repeating. **precati**: *cf. iratis precibus*, ii. 6. 30, and the note.

37. ille: *i.e.* Mulvius. **dixerit**: future perfect with the force of a future of instantaneous action; *he will say at once; i.e.* he will freely admit.

38. levem: *weak.* **nasum supinor**: *I throw up my nose*, the better to sniff the savory food. *Nasum* is the object of *supinor* used in a middle sense; see Introd. § 38. *c.*

39. si quid vis: *if you like; quid* is accusative of extent, lit. 'at all.'

40. ultro: *actually, i.e.* are you to have the assurance to? See ii. 5. 28. and the note.

41. insectere: subjunctive in an indignant question. **verbis decoris**: *fine words, i.e.* he alleges his duty to his patron, Maecenas.

43. quingentis . . . drachmis: 500 drachmas, or 2000 sesterces, about $100. This was a low price (*cf. Epist.* ii. 2. 5), and shows Davus to be a slave of the lowest class. **aufer . . . terrere**: *cease to terrify;* the infinitive is used as the object of *aufer;* see Introd. § 46. *d.*

44. stomachum: *cf. Odes*, i. 6. 6, *gravem Pelidae stomachum.* **teneto**: the simple verb for the compound *contineto;* see Introd. § 35. *b.*

45. Crispini: see i. 1. 120, and the note.

68. evasti: paratactic construction for *si evasti; evasti* is another form for *evasisti.* **credo**: ironical, *of course.* **doctus**: *i.e.* taught by experience.

69. quaeres: *i.e.* on the contrary, you will seek. **quando . . . paveas**: another opportunity to be frightened; the subjunctive has a final force.

71. prava: *perversely.*

73. sapiens: in the sense of *prudens; i.e.* he would be glad to steal silver, but he doesn't dare; and he ironically claims to be *sapiens* on that account.

74. vaga: used proleptically, *i.e. natura prosiliet et vagabitur.*

76. minor: *a slave to; imperiis* is ablative of comparison. **vindicta**: *the rod* which was used in the formal manumission of a slave before the praetor.

77. formidine: *dread* of his master.

78. super: for *insuper*, *besides*.

79. vicarius: the slave of a slave, bought with his savings (*peculium*), to help him in his work.

80. vester: *i.e.* of you masters. **tibi quid sum ego**: the implication is, either *vicarius* or *conservus*.

82. ut . . . lignum: like a marionette or wooden puppet, by strings worked by some one else.

83. sibi imperiosus: *i.e. qui sibi imperitat; cf.* Stat. *Silv.* ii. 6. 16, *cui triste nihil qui sponte sibique Imperiosus erat*, cited by Bentley.

85. responsare: *defy;* intensive of *respondere*. It is governed by *fortis* in line 86.

86. in se ipso totus: *i.e.* dependent only on himself, and unaffected by external things; *cf. e.g.* Cic. *Paradoxa*, 2. 17, *qui est totus aptus ex sese quique in se uno sua ponit omnia.* **teres atque rotundus**: like a sphere, to which the Stoics compared the *sapiens*.

87. ne . . . morari: *i.e.* that nothing from without may be able to rest on it, on account of its smooth surface.

88. manca: *powerless*, so as to be unable to injure him.

89. his: *these virtues*, of the *sapiens*. For *his* = *his rebus*, see Introd. § 49. *b*. **quid**: for *aliquid*.

90. te: the second accusative with *poscat*.

91. gelida: *sc. aqua*. *Cf.* Juv. v. 63, *Quando rogatus adest calidae gelidaeque minister?* For the adjective used as a substantive, see Introd. § 49. *b*.

92. non quis: *you cannot*.

93. dominus: the figure is of *libido*, driving the man as one would a horse, in a chariot.

94. stimulos: *the goad.* **versat**: turns you from your own way to the course he wishes to take.

95. Pausiaca: of Pausias, a famous painter of Sicyon. The man who has a craze for works of art is also a slave. **torpes**: *have a craze for; cf. stupet*, i. 4. 28.

96. Fulvi, *etc.*: names of gladiators. The last is taken from Lucilius, 138 L.

98. rubrica aut carbone: the reference is to posters drawn on the walls with red chalk or with charcoal.

100. nequam et cessator: *a good-for-nothing and an idler*, because he has been sent on some errand, but wastes his time staring at the posters.

101. veterum: either masculine, *of the old masters*, or neuter, *of ancient works of art.* **audis**: *i.e.* are called; *cf.* ii. 6. 20, *si Ianc libentius audis.*

102. nil: *good-for-nothing*, like *nequam* or *nihili.* **libo**: *cake;* they were apparently cooked on the streets in the sight of the passers by. **tibi**: emphatic; *in your case;* dative of reference. **ingens**: *tremendous.*

103. virtus . . . responsat: the emphasis is on *virtus* and *animus; is it character and intellect which appreciate; i.e.* is it a sign of character to appreciate?

105. enim: *it is true.*

106. sumi: *i.e. emi.*

107. inamarescunt: *turn sour; cf.* ii. 2. 75.

108. inlusi: *taken off their guard* by drunkenness; *cf.* Plaut. *Pseud.* 1251, (*vinum*) *pedes captat primum, luctator dolosust.*

109. hic . . . qui puer: for *hic puer . . . qui.*

110. furtiva: *stolen. Furtiva strigili* is ablative of association; *cf. Odes*, i. 17. 2, *Lucretilem mutat Lycaeo Faunus*, and see Introd. § 40. *b.*

111. gulae parens: the reason for *vendit.* **idem**: *besides, you.*

112. tecum: *in your own company, alone.*

113. ponere: *dispose of*, really *invest*, like a sum of money. **fugitivus et erro**: applied to slaves; *erronem sic definimus, qui non quidem fugit, sed frequenter sine causa vagatur et temporibus in res nugatorias consumptis serius domum redit*, Ulpian, *Dig.* xxi. 1. 17. 14; *Quid sit fugitivus Ofilius sic definit: fugitivus est qui extra domini domum fugae causa, quo se a domino celaret, mansit, id.* xxi. 1. 17. 1.

115. frustra: *to no purpose.* **comes atra**: *i.e.* Care; *cf. Odes*, iii. 1. 40, *Post equitem sedet atra Cura.*

116. unde mihi lapidem: *sc. reperiam; cf.* ii. 5. 102, and the note; Horace's temper gets the better of him, as at the close of ii. 3.

117. aut insanit, *etc.*: the man is either mad (*cf.* ii. 3. 127 ff.), or writes poetry (*cf.* ii. 3. 321 f.). **ocius**: *double-quick;* with nearly the force of a superlative.

118. accedes opera nona: *you shall become a ninth laborer*; the singular *opera* in this sense is rare. Apparently Horace had eight slaves (*operae*) on his Sabine Farm — a small number. Sending slaves to the country was a common punishment; *cf.* Plaut. *Most.* 18, *Cis hercle paucas tempestates, Tranio, Augebis ruri numerum, genus ferratile.*

SERMO VIII.

1. ut: introducing a direct question, *how*; a colloquial use. **Nasidieni**: scanned in four syllables, the second *i* being pronounced as a semi-vowel. **beati**: *rich*; *cf. Odes*, i. 4. 14, *O beate Sesti*. Here with an underlying ironical force.

2. convivam: *sc. te*. With the late invitation, *cf.* ii. 7. 32. **dictus**: *sc. es*. a colloquial use. **here**: the regular post-Augustan form, while *heri* is the earlier one; *cf.* Quint. i. 4. 7, *in 'here' neque e plane neque i auditur*. Augustus himself used the earlier form; *cf.* Quint. i. 7. 22, *heri ad me venit, quod idem in epistulis Augusti, quas sua manu scripsit aut emendavit, deprehenditur*.

3. de medio . . . die: a *tempestivum convivium*, beginning very early; for the usual time, see *Epist.* i. 5. 3; i. 7. 71. **ut . . . fuerit melius**: *that I never had a better time*; *cf. bene erat*, ii. 2. 120.

5. iratum: *cf. latrantem*, ii. 2. 18.

6. in primis: *i.e.* the *gustatio*, consisting of dishes intended to whet the appetite. The introduction of the boar at this time was a mark of luxury. *Cf.* Plin. *N. H.* viii. 210, *ad emendationem morum quibus non tota quidem cena sed in principio bini ternique manduntur apri*. **leni . . . Austro**: *when a mild south wind was blowing*; *cf.* ii. 2. 41. Ablative of attendant circumstance.

7. captus: participle, *caught*. **cenae pater**: *cf. pater domus*, ii. 6. 88. Great ingenuity is shown in alluding to the host in different ways; *cf.* lines 16, 23, 36, 43, 58, 73, 75, 93. **circum**: *i.e.* around the boar.

8. rapula: these and the following articles are regular appetizers; *cf.* ii. 2. 43. **lactucae**: *cf.* ii. 4. 59.

9. allec: *brine* in which fish had been kept; *cf.* ii. 4. 73. **faecula**: diminutive of *faex*; *cf.* ii. 4. 73.

10. alte cinctus: *cf.* ii. 6. 105, and the note. **acernam . . . mensam**: *a maple table*, next in value to the citrus wood, according to Plin. *N. H.* xvi. 66. One kind was regarded as superior to the citrus; *cf.* Plin. *N. H.* xvi. 68, *molluscum . . . si magnitudine mensarum caperet haud dubie praeferretur citro*.

11. gausape: *a towel*; the line is modelled on Lucilius 517 L, *Purpureo tersit tunc latas gausape mensas*.

12. quodcumque . . . inutile: the *analecta*; *cf.* Mart. vii. 20. 17, *Colligere longa turpe nec putat dextra, Analecta quidquid et canes*

reliquerunt. **iaceret . . . posset**: iterative subjunctive. See Introd. § 45. *f.*

13. Attica virgo: *i.e.* a *κανηφόρα*, alluding to the impressive solemnity of the slave; *cf.* i. 3. 10, *Saepe (incedebat) velut qui Iunonis sacra ferret.*

14. Hydaspes: *i.e.* an Indian slave from the neighborhood of the river Hydaspes, an unusual luxury at this time. He appears to be named after the river, like Enipeus, *Odes*, iii. 7. 23, and Hebrus, *Odes*, iii. 12. 6.

15. Caecuba: the finest Italian wine; *cf. Odes*, i. 20. 9. **Alcon**: another slave. **maris expers**: *without sea-water*, which was sometimes added to wines; *cf.* Plin. *N. H.* xiv. 73, *nunc gratia ante omnia est Clazomenio (vino), postquam parcius mari condiunt. Lesbium sponte suae naturae mare sapit;* Plaut. *Rud.* 588, *quasi vinis Graecis Neptunus nobis suffudit mare.*

17. adpositis: *i.e.* the Caecuban and the Chian.

18. miseras: *pitiful*, as leading to ostentation. **quis cenantibus una**: *with what fellow-guests.*

19. pulchre fuerit tibi: *you made merry; cf.* line 4 above, and the note.

20. summus, *etc.*: see the Outline of the Satire, and the diagram.

22. umbras: uninvited persons brought as the parasites of some distinguished guest; *cf. Epist.* i. 5. 28. Maecenas seems to have had a number of such hangers-on, *e.g.* Sarmentus, i. 5. 52.

23. Porcius: on the significant name, see Introd. § 32.

24. ridiculus . . . absorbere: *i.e.* who made fun by swallowing cakes whole.

25. ad hoc, qui: *cf.* ii. 6. 42, *quem tollere raeda vellet*, and the note. **si quid**: *i.e.* any elegant or luxurious detail.

26. indice . . . digito: the *forefinger;* perhaps, as Kiessling suggests, not to be taken literally.

27. nos, inquam: *we, I mean, i.e.* all but Maecenas, the guest of honor.

28. noto: the familiar one; *sc. suco*, 'flavor.'

29. vel: *for example; vel*, the old injunctive form of *volo*, has various meanings derived from the idea of 'choosing' or 'selecting'; *cf.* Epist. i. 5. 15. **patuit**: *became evident.*

30. ingustata: *without my tasting them; i.e.* the odor alone revealed the novelty of the dish.

31. melimela . . . delecta: *i.e.* that the red honey apples were

gathered by the light of the waning moon ; with the form of expression, *cf.* ii. 2. 31, *lupus . . . hiet.*

32. ipso : *i.e.* Nasidienus.

34. damnose : *i.e.* so as to ruin the host. **bibimus** : the present with future force. *Cf. fert*, ii. 7. 34, and see Introd. § 44. *a.* **moriemur inulti** : an epic expression ; *cf.* Virg. *Aen.* ii. 670, *numquam omnes hodie moriemur inulti*, and see note on i. 5. 3.

35. vertere : *spreads over ;* lit. *changes ;* historical infinitive.

36. parochi : for the literal meaning of the word, see *Serm.* i. 5. 46. Here it is used for variety (see note on line 7) and with a contemptuous force, implying that Nasidienus is a mere 'purveyor,' lacking the essential qualities of a host. **acris** : *strong-headed ; cf. acria pocula*, ii. 6. 69.

37. maledicunt liberius : *i.e.* will chaff their host, and make him ridiculous before Maecenas, or will fail to appreciate his banquet. *Cf.* i. 4. 87–89.

39. Allifanis : *sc. vasis*, large drinking-cups, made at Allifae in Samnium. Note the metre, and see note on i. 1. 4, *O fortunati mercatores.* **vinaria tota** : *whole wine-jars.*

40. secutis : the perfect participle here has the force of a present. **imi convivae lecti** : the parasites, who dared not offend their host and patron.

42. natantis : *i.e.* swimming in the sauce by which the *murena* was surrounded.

43. sub hoc : *thereupon ; cf. Epod.* 5. 83, *Sub haec puer iam non ut ante . . . misit.*

44. post partum : *i.e.* after spawning. **futura** : *since it would be ;* on the use of the future participle, see Introd. § 47.

45. his : *i.e.* the ingredients which follow. **prima . . . cella** : *i.e.* the oil first pressed from the olives ; *cf.* Colum. xii. 52. 11, *sint in cella olearia tres labrorum ordines, ut unus primae notae, id est primae pressurae oleum recipiat, alter secundae, tertius tertiae.* **Venafri** : *cf.* ii. 4. 69, and the note.

46. garo : a kind of fish-jelly. The best kind, according to inscriptions of Pompeii, was called *garum flos*, 'blossom brand.' **piscis Hiberi** : *Spanish mackerel.*

47. citra mare nato : *i.e. Italo. Cf.* i. 10 31.

48. dum coquitur : the Italian wine is put in while the sauce is cooking, while the Chian is added after it is cooked (*cocto*).

50. quod . . . uvam : *i.e.* the vinegar must be made of Methym-

naean (Lesbian) wine which has soured ; lit. *which it, the vinegar, has soured.*

51. primus . . . monstravi: *i.e.* Nasidienus is an original experimenter in the gastronomic art ; *cf.* ii. 2. 50.

52. incoquere: *to cook in, i.e.* to boil in the sauce. **inlutos**: *unwashed*, the better to retain the flavor of the sea-water. **Curtillus**: another gastronomic artist.

53. ut melius: in a kind of apposition to *echinos ; cf. ut suavius* in line 89. **testa marina**: *i.e.* the sea-urchin.

54. aulaea: *hangings*, used to decorate the walls. *Cf. Odes*, iii. 29. 15, *sine aulaeis et ostro ;* Val. Max. ix. 1. 5, *Attalicis aulaeis contectos parietes.* These fell with the dust which had accumulated on them during many days.

57. maius: *i.e.* a greater danger, such as an earthquake or something similar.

58. erigimur: *recover ourselves ;* the verb is used in a middle sense. **Rufus**: *i.e.* the host, *Nasidienus Rufus.*

59. quis esset finis: *what would have been the end? i.e.* of his lamentation. The imperfect *esset* is used with the force of the pluperfect.

60. sapiens: *in philosophic wise ;* said ironically. **amicum tolleret**: *raised his friend's spirits.*

62. ut semper gaudes: *how you always delight ; cf.* ii. 6. 54.

63. mappa: *with his napkin.*

64. suspendens omnia naso: *always cynical*, a general characteristic. For the expression, *cf.* i. 6. 5, *naso suspendis adunco ignotos.*

65. haec . . . vivendi: *i.e.* 'such is life.'

67. tene . . . torquerier: infinitive of exclamation ; *cf.* i. 9. 72 ; ironical, since Balatro was an *umbra*, and the trouble was not taken for him.

72. agaso: not to be taken literally, but meaning a clumsy slave fit only to serve as a groom or stable-boy.

73. sed convivatoris, *etc. : i.e.* a host's *savoir faire* is shown by his ability to meet accidents, while a dinner which went off smoothly would give no opportunity for its display. *Cf.* Sen. *Epist.* 85. 34, *tranquillo, at aiunt, quilibet gubernator est.*

75. Nasidienus: he takes this raillery for earnest. **tibi di . . . dent**: a common formula of blessing or gratitude ; *cf.* Plaut. *Asin.* 44, *Di tibi dent quaequomque optes.*

77. soleas poscit: the sandals were taken off when reclining at table. Nasidienus calls for his, in order to go out and make arrangements for the continuation of the dinner. **videres**: *you could see; cf. Serm.* i. 5. 76, and see Introd. § 45. *d.*

78. stridere . . . susurros: *i.e.* putting their heads together and exchanging whispers; the whispering is imitated by the alliteration with *s* (*sigmatismus*).

79. nullos . . . spectasse: *I would rather have seen it than any play.*

80. quae deinceps risisti: what you found to laugh at next. **Vibidius**, whose empty wine-cup had not been replaced by a full one, asks whether the wine-jar has been broken as well (*quoque*).

83. ridetur: impersonal. **fictis rerum**: like *vanis rerum*, ii. 2. 25. The guests exchange jests to cover the real cause of their laughter. **Balatro secundo**: *with the help of Balatro; i.e. Balatro fert secundas* (*cf.* i. 9. 46) to Vibidius.

84. Nasidiene, redis: a parody of the epic manner. **mutatae frontis**: genitive of quality, predicate to *redis*: with changed countenance, *i.e.* cheered up again. **ut . . . emendaturus**: *like one who was determined to improve.* The expression is apparently a proverbial one; *cf.* Ter. *Adelph.* 741, *Illud quod cecidit forte, id arte ut corrigas.*

86. mazonomo: a large dish, originally used for bread; a Greek word, *μαζονόμιον.*

87. gruis: the masculine, instead of the usual feminine, and the feminine *anseris* in the next line are apparently intended to indicate the novelty of Nasidienus's dishes.

88. pastum iecur: *i.e.* the liver was artificially fattened, as in the modern *pâté de foie gras.*

90. edit = *edat*; an archaic form of the present subjunctive, really an optative; *cf. Epod.* 3. 3.

91. sine clune: intended as a refinement of luxury, though that part of the bird was often regarded as a delicacy; *cf.* Mart. iii. 60. 7, *Aureus immodicis turtur te clunibus implet.*

92. causas narraret: *i.e.* Nasidienus explains why a male crane is selected, and a white goose, *etc.*

93. ulti: *in revenge.* They refuse to eat his lauded delicacies.

94. velut: for *velut si.*

95. Canidia: *cf.* i. 8. 24, and the note. **Afris**: *cf. Odes*, iii. 10. 18, *Nec Mauris animum mitior anguibus.*

EPISTLES — BOOK I.

EPISTLE I.

1. prima dicte, *etc.*: a dedication of the first book of *Epistles* to Maecenas. *Cf. Odes*, i. 1. 1; *Serm.* i. 1. 1. **prima . . . Camena**: with the expression, *cf. Iliad*, ix. 96, Ἀτρείδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον, ἐν σοὶ μὲν λήξω, σέο δ' ἄρξομαι. Virg. *Ecl.* viii. 11, *A te principium, tibi desinet; Odes*, iii. 6. 6. **Camena**: the Italic name for the goddess of song, the Greek Μοῦσα.

2. spectatum: Horace here likens himself to a gladiator who has earned his discharge by a successful term of service. Instead of saying *me quasi gladiatorem*, he as usual identifies himself with the object of his simile. **rude**: *the wooden sword*, presented to the discharged gladiator as a symbol of his release from the bloody and deadly contests of the arena.

3. ludo: *the school*, the *ludus gladiatorius*, for the training of gladiators. There is a play on the meaning of *ludus* as applied to some forms of poetry. *Cf.* line 10 below; *Serm.* i. 4. 139, *inludo chartis.*

4. non . . . aetas: *sc. mihi.* **Veianius**: Porph. says: *Veianius nobilis gladiator post multas palmas, consecratis Herculi Fundano armis suis, in agellum se contulit*, which might have been inferred from the context; see note on *Fabium*, *Serm.* i. 1. 14.

5. Herculis ad postem: *i.e.* on one of the columns before the entrance to the temple of Hercules, who would naturally be the patron of gladiators. *Cf. Odes*, i. 5. 13 ff.; iii. 26. 3 f. **latet abditus**: *is buried in retirement.*

6. populum . . . exoret: *i.e.* beg for his life, if defeated by an adversary. The unsuccessful combatant was either put to death by the victor, or spared, if the audience desired it. They expressed their wish by turning their thumbs up or down. **extrema . . . harena**: from the edge of the arena, before the seats of the spectators. *Harena* is the classical orthography; our word 'arena' comes from the later form without *h*. See B. *App.* § 23. **totiens**: *i.e.* as often as he was obliged to during his active career. We read in one of the Pompeian *graffiti* of a gladiator who was defeated in his fifty-first contest, and spared (*missus*) by the people. His opponent was fighting for the twenty-sixth time.

7. est qui . . . personet: *some one is always dinning it into*

mihi: dative of reference, with nearly the force of a possessive adjective. **purgatam**: *attentive*, lit. *cleared*, so as to hear plainly; an expression parallel with *emunctae naris*, *Serm.* i. 4. 8, and doubtless colloquial.

8. senescentem . . . equum: *cf.* Enn. *Ann.* ap. Cic. *de Sen.* 5. 14, *Sicut fortis equos, spatio qui saepe supremo Vicit Olumpia, nunc senio confectus quiescit.* **mature**: *betimes.*

9. peccet . . . ridendus: *i.e.* make a ridiculous failure at the end of his career. The original meaning of *pecco* (**ped-co*) is 'stumble.' **ilia ducat**: *pant with broken wind*, referring to the heaving sides of the animal. For a similar expression, *cf.* Quint. ix. 3. 101, *si quis ducere os exquisitis modis et frontis ac luminum inconstantia trepidare non desinat, rideatur;* Cic. *Orat.* 25. 86.

10. itaque: *accordingly.* **ludicra**: *follies* of youth; *depositis levibus fomentis animi, id est iocis ac versibus*, Porph.

11. quid verum . . . curo: *i.e.* he devotes himself to philosophy. **decens**: *seemly, becoming.* **omnis in hoc sum**: *cf. Serm.* i. 9. 2, *totus in illis.*

12. condo et compono: *i.e.* he is collecting and arranging a fund of philosophical knowledge for future use, as a steward would store up provisions in a house. **depromere**: *draw on.*

13. quo duce . . . quo Lare: *i.e.* to what school I attach myself.

14. addictus: *bound*, a legal term used of the insolvent debtor who had been made the slave of his creditor. Cicero uses the word in a similar way of philosophic views, but with an apologetic *quasi*, in *Tusc. Disp.* ii. 2. 5, *qui certis quibusdam destinatisque sententiis quasi addicti et consecrati sunt.* The word was used of the relation of gladiators to their masters, and Horace evidently has his original simile in mind. **iurare in verba**: since the oath was dictated to the gladiator by his master. The same expression in *Epod.* 15. 4.

15. tempestas: *the weather. Cf.* Cic. *Acad.* ii. 3. 8, *ad quamcumque sunt disciplinam quasi tempestate delati, ad eam tamquam ad saxum adhaerescunt.*

16. agilis: *active*, the Greek πρακτικός, in accordance with the views of the Stoics, who recommended an active participation in practical life. *Cf.* Sen. *de Benef.* iv. 2. 2, *virtus . . . ducere debet, imperare, summo loco stare.* **fio**: the elision of the second of two successive long vowels is not common. **mersor**: used with middle force. Horace himself took no part in political life, but simply means that he at times inclines toward the Stoics.

17. verae: *true* or *genuine*, as contrasted with the views of other schools, especially of the Epicureans. **rigidus**: *austere*, a conventional epithet. *Cf.* Sen. *Cons. ad Helv.* 12. 4, *Stoicorum rigida et virilis sapientia.* **satelles**: *disciple; cf.* Tac. *Ann.* xvi. 22, (*Thrasea*) *habet sectatores vel potius satellites, qui nondum contumaciam sententiarum, sed habitum vultumque eius sectantur, rigidi et tristes.*

18. Aristippi: a pupil of Socrates, and founder of the Cyrenaic School of Philosophy based on Hedonism (ἡδονή). See note on line 19. **furtim**: because in his heart he feels the Stoic views to be the more worthy of acceptance. **relabor**: *i.e.* he backslides.

19. et mihi res, *etc.*: Aristippus held that men should enjoy life, without becoming slaves either to pleasure or to duty.

21. opus debentibus: *hirelings* (*operarii*), who were bound to do the day's work for which they were engaged.

22. pupillis: boys who had lost their fathers were under the guardianship (*custodia*) of their mothers until their fourteenth year. To these, in their impatience for their freedom, the years seemed to drag.

24. naviter: *with all my might. Navus*, originally *gnavus*, is cognate with *gnarus* and (*g*)*notus; cf.* German *kennen* and *können.*

25. aeque . . . aeque . . . aeque: the anaphora, instead of *aeque atque* (*ac*), strongly emphasizes the force of *aeque.*

26. neglectum: agreeing with *quod, the neglect of which.*

27. restat: *all that is left is, i.e.* under the circumstances he cannot hope to accomplish more. **ego me ipse**: emphatic. He has learned enough for the guidance of his own life, but not enough to presume to teach others. **elementis**: *general principles.*

28. possis: jussive subjunctive with concessive or conditional force, *suppose you cannot*; for *non*, see note on *Serm.* ii. 5. 90. **quantum contendere**: *i.e.* see as far; *quantum* is accusative of extent. **Lynceus**: one of the Argonauts, famed for his sharp sight. He was a Messenian, son of Aphareus, and the brother of Idas. His name was evidently given him on account of his keen-sightedness; *cf.* English 'lynx-eyed.'

29. idcirco: *for that* (reason), referring to line 28. **lippus inungui**: *i.e.* to use salve for your weak eyes; *cf. Serm.* i. 5. 30, and the note.

30. desperes: subjunctive because of the indefinite second person and the influence of the neighboring subjunctives. **Glycon**: a famous athlete of the day, whose specialty was the *pancratium*, including

both wrestling and boxing. His prowess is celebrated in a Greek epigram, *Anth. Pal.* vii. 692: —

> Γλύκων, τὸ Περγαμηνὸν Ἀσίδι κλέος,
> ὁ παμμάχων κεραυνός, ὁ πλατὺς πόδας,
> ὁ καινὸς Ἄτλας αἴ τ' ἀνίκατοι χέρες
> ἔρροντι, τὸν δὲ πρόσθεν οὔτ' ἐν Ἰταλοῖς
> οὔθ' Ἑλλάδι τρόπωτον οὔτ' ἐν Ἀσίδι,
> ὁ πάντα νικῶν Ἅϊδης ἀνέτραπεν.

31. cheragra: *cf. Serm.* ii. 7. 15, and the note.

32. est: *sc. aliquid, it is worth something; cf. Serm.* ii. 5. 103. **quadam . . . tenus**: *to make some degree of progress; quadam tenus* is divided by tmesis. See Introd. § 53. *o.*

33. fervet: *is at fever heat*, a paratactic condition. **cupidine**: *covetousness. Cupido* is always masculine in Horace.

34. voces: *formulae, charms*, opposed to *verba*, single words. **lenire**: *soothe.* As is seen from this word and those which follow, Horace's *elementa* are sufficient to help the trouble, not to cure it.

36. tumes: see note on *fervet*, line 33. **piacula**: *expiations; cf.* Celsus, *Praef.* 1, *antiquissimo tempore morbi ad iram deorum referebantur.*

37. ter: charms and other formulae of a religious or healing nature were repeated three times; *cf. Odes*, iii. 22. 3; *Serm.* ii. 1. 7. **pure**: referring to the purification which was preliminary to all religious rites; *cf. Serm.* ii. 3. 282. *lautis manibus.* Here, of course, the reference is to mental preparation.

38. amator: the context shows that the word is here used in a bad sense, as in *Odes*, iii. 4. 79. *Cf.* Cic. *Tusc. Disp.* iv. 12. 27, *aliud est amatorem esse, aliud amantem.*

39. nemo: *i.e.* no one, in short.

40. culturae: *cf.* Cic. *Tusc. Disp.* ii. 5. 13, *cultura animi philosophia est.*

41. prima: probably to be taken in thought with *virtus*, as well as with *sapientia. Cf.* Quint. viii. 3. 41, *prima virtus est vitio carere.*

42. caruisse: note the tense; the first step in wisdom is to have rid oneself of folly.

43. censum; *cf. Serm.* ii. 1. 75. and the note. **repulsam**: the regular word for defeat at the polls; *cf. Odes*, iii. 2. 17. At this time the elections were still held, although Augustus had the right to nominate half the candidates, and had the veto power in all cases. *Cf.*

Suet. *Aug.* 40, *comitiorum pristinum ius reduxit, multiplici poena coercito ambitu.*

44. animi capitisque labore: *i.e.* mental anxiety and danger to life.

45. curris. *cf. Serm.* i. 1. 30, and the note. **extremos**: *i.e.* dwelling at the ends of the earth.

48. meliori: *i.e.* a wiser man than yourself.

49. pagos et . . . compita. *the villages and cross-roads*, used of a local pugilist. He would of course be glad to win the prize at Olympia, if he could do it without the severe training which would be necessary. The Olympic games were still celebrated in Horace's day and continued to be until the end of the fourth century A.D. *Cf. Odes*, i. 3. 3.

50. magna: in distinction from the insignificant country festivals. *Cf. Serm.* i. 5. 1, *magna Roma.* **Olympia**: accusative of the inner object, after the analogy of *vincere Olympia.* See Introd. § 38. *b.*

54. Ianus summus ab imo: *Janus* (quarter) *from top to bottom.* See note on *Serm.* ii. 3. 18. *Summus ab imo* is equivalent to *a summo ad imum; cf. Ars Poet.* 254, *primus ad extremum similis sibi.*

55. prodocet: *publicly teaches;* note the force of the prefix. **recinunt . . . dictata**: *chant from dictation.* They repeat the lesson again and again, prompted by the teacher, to fix it in their memory. **senesque**: the old as well as the young are pupils in that school. The figure is made more vivid by the next line, which is repeated from *Serm.* i. 6. 74.

56. loculos: on the construction, see note on *Serm.* i. 6. 74, and Introd. § 38. *c.*

57. mores = *mores probri; cf. Odes*, iii. 24. 35. **lingua**: *eloquence.*

58. quadringentis: *sc. milibus sestertium* (about $20,000), the equestrian *census.*

59. plebs: *one of the common people.* **rex eris**, *etc.*: part of a trochaic tetrameter quoted by Isidore, *Origines* viii. 3. 4, *rex eris si recte facies, si non facies non eris.*

60. hic: *i.e. recte facere; hic* is attracted to the gender of *murus.* **murus aeneus**: *i.e.* a defence against the ills of life.

61. sibi: of an indefinite subject, *oneself*, instead of *tibi* in direct address.

62. Roscia . . . lex: L. Roscius Otho, when tribune of the people in 68 B.C., passed a law that the fourteen rows of seats at the

theatre just above the orchestra should be assigned to the equites; *cf. Serm.* i. 6. 40. **sodes**: *pray.* The derivation given by Cic. *Orat.* 45. 154, is probably the correct one: *libenter verba iungebant ut 'sodes' pro 'si audes'*; the meaning of *audes* being *avidus es.*

63. nenia: *ditty*, used of any rhyming formula; *cf. Epod.* 17. 29, *Sabella pectus increpare carmina, Caputque Marsa dissilire nenia.*

64. maribus: *manly.* **Curiis et . . . Camillis**: types of the Romans of the good old times.

65. facias: jussive subjunctive, governed by *suadet* understood. **rem**: for *rem familiarem*; notice the emphatic repetition. *Rem facias* seems to mean practise the art of making money, after the analogy of *argentariam (artem) facere* and the like.

67. propius: *i.e.* from nearer the stage; *cf.* note on line 62. **lacrimosa**: *tearful, i.e.* causing tears; *cf. Serm.* i. 5. 80, *lacrimoso fumo.* **Pupi**: a writer of tragedy, otherwise unknown.

68. Fortunae . . . superbae: *cf. Odes*, iii. 29. 50, *Fortuna saevo laeta negotio et Ludum insolentem ludere pertinax.* **responsare**: *cf. Serm.* ii. 7. 85, *responsare cupidinibus fortis.*

69. praesens: like a guardian deity; *cf. Serm.* ii. 3. 68, *praeda quam praesens Mercurius fert.* **hortatur et aptat**: *urges and fits you.*

70. quod si . . . roget: *cf.* line 13 above.

71. porticibus: the colonnades, the lounging places of the populace; *cf. Serm.* i. 4. 134, and the note. **iudiciis**: *views.*

72. ipse: *i.e. populus Romanus.*

73. olim: *once upon a time*; see note on i. 1. 25. **volpes**: a familiar fable, referred to also by Lucil. 919–924 L., *leonem Aegrotum ac lassum . . . Deducta tum voce leo 'cur tu ipsa venire Non vis haec?' 'Quid sibi vult, quare fit ut introvorsus et ad te Spectent atque ferant vestigia se omnia prorsus?'*

76. belua multorum capitum: a common comparison. The sentiment is the same as in *Serm.* ii. 1. 27, *quot capitum vivunt, totidem studiorum.* **nam**: used as an asseverative particle; *cf.* Plaut. *Most.* 368, *quid ego ago nam?* Ter. *Phorm.* 732, *nam quae haec anus est? Cf. quidnam, etc.*

77. conducere publica: *to undertake public contracts*, either for farming the taxes, or for such services as are mentioned by Juv. iii. 31, *Quis facile est aedem conducere, flumina, portus, Siccandam eluviem, portandum ad busta cadaver.* **sunt qui . . . venentur**: referring to will-hunters (*captatores*), such as are described in *Serm.* ii. 5.

78. crustis et pomis: *cf. Serm.* ii. 5. 10–17.

79. vivaria: *preserves*, where they may be kept until wanted, like captive animals or like fish in a tank.

80. occulto: *unobserved.* **verum esto**: *but admit for the sake of argument.*

82. īdem: nominative plural. **durare probantes**: *continue to like.*

83. sinus: of the winding shore of the bay. **Baiis**: the favorite seaside resort of the Romans; *cf. Odes*, iii. 4. 24, *liquidae Baiae.* **praelucet**: *i.e.* is preferable to; *cf. Odes*, i. 33. 3, *cur tibi iunior Laesa praeniteat fide?*

84. lacus: *sc. Lucrinus*, into which, as well as into the sea, villas were built. *Cf. Odes*, iii. 1. 33–36, *Contracta pisces aequora sentiunt Iactis in altum molibus, etc.*

85. vitiosa: *perverted, morbid;* see note on i. 3. 1.

86. fecerit auspicium: *suggested;* the prompting of *vitiosa libido* is compared with a message from the gods by means of augury. **Teanum**: often called *Teanum Sidicinum*, to distinguish it from the Apulian Teanum; an inland town of Campania and a favorite resort, where the rich man now decides to build a villa.

87. tolletis: future with imperative force. **lectus genialis**: the couch symbolic of marriage, under the protection of the *genius* of the family. It stood in the *atrium*, for which *aula* is here used.

89. bene esse: *i.e.* that they only enjoy life; *cf. Serm.* ii. 2. 120, *bene erat (sc. nobis) non piscibus urbe petitis;* and see Introd. § 51. *a.*

90. Protea: *cf. Serm.* ii. 3. 71, and the note.

91. quid pauper: *sc. facit; what of the man who is not rich?* **cenacula**: *garrets; cf.* Varro, *L. L.* v. 162, *ubi cenabant, cenaculum vocitabant: posteaquam in superiore parte cenitare coeperunt, superioris domus universa cenacula dicta.* The poor man is as discontented as the rich man, and makes such changes as he can.

92. aeque nauseat: *gets just as seasick.* Apparently a common complaint; *cf.* Sen. *de Ira*, iii. 37. 3, *num quis se hieme algere miratur? num quis in mari nausiare?*

94. curatus inaequali tonsore: *by unsymmetric barber trimmed* (Lane). *Cf.* i. 3. 30, *rideri possit eo quod Rusticius tonso toga defluit. Tonsore* is ablative of instrument, instead of *a tonsore; cf. pueris, Serm.* i. 6. 116, and the note.

95. subucula: *under-garment; cf.* Varro, *ap. Nonius*, p. 542, *posteaquam binas tunicas habere coeperunt, instituerunt vocare subuculam*

et indusium. **pexae**: *fresh, new;* lit. *combed.* When cloth was prepared by the fullers, the nap was combed up with the *spina fullonia*, and clipped so as to be even.

96. impar: *unevenly, i.e.* with one side higher than the other. Great care was taken, by well-dressed men, in arranging the folds of the toga; *cf. Serm.* i. 3. 30, cited above on line 94.

97. pugnat secum: is inconsistent; with the metaphor, *cf. Serm.* i. 1. 102, *pergis pugnantia secum Frontibus adversis componere*, and the note.

98. Note the chiastic arrangement of the line.

99. aestuat: *ebbs and flows*, like the tide of the sea. **disconvenit**: *is out of harmony. Cf.* i. 14. 18, *eo disconvenit inter Meque et te*, the only other place where the word is found in classical Latin.

100. mutat quadrata rotundis: probably a proverbial expression. For the construction, *cf. Serm.* ii. 7. 110, *qui puer uvam Furtiva mutat strigili*, and the note.

101. insanire . . . sollemnia: *i.e.* that I am no more mad than the greater part of mankind. *Sollemnia* is accusative of the inner object, after the analogy of *insanire sollemnem insaniam.*

102. curatoris a praetore dati: *a guardian assigned by the praetor; cf. Serm.* ii. 3. 217.

103. rerum tutela mearum: 'the (self-appointed) protector of my fortunes.' *Cf. Odes*, iv. 14. 43, *o tutela praesens Italiae.*

104. prave sectum . . . unguem: the Romans gave great attention to the care of their nails; *cf.* i. 7. 49–50.

105. respicientis: *i.e.* looking to you for counsel.

106. ad summam: *i.e.* to sum up the whole argument.

107. honoratus: *i.e.* is chosen to office.

108. nisi cum, *etc.*: as usual Horace ends his serious discourse with a jest, in this case a play on the double meaning of *sanus*, 'sane' and 'sound' (in health). **pituita**: scanned in three syllables.

EPISTLE II.

1. Maxime: the cognomen precedes, as in *Serm.* 1. 4. 27; see note. Who is referred to, is uncertain.

2. declamas: *are declaiming, i.e.* studying oratory. **Praeneste**: a favorite resort of Horace; *cf. Odes*, iii. 4. 23. Locative ablative.

3. quid sit pulchrum . . . quid non: a summary of ethical principles.

4. planius: *more clearly.* **Chrysippus**: *cf. Serm.* i. 3. 126, and the note. **Crantore**: the head of the Academic School. He and Chrysippus are mentioned as typical of philosophers in general.

5. crediderim: *have come to think; = sentiam.* **distinet**: *distracts; i.e.* unless you have something else to think of.

7. barbariae: applied after the Greek usage to Phrygia; *cf. Odes*, ii. 4. 9, *Barbarae postquam cecidere turmae Thessalo victore.* **lento**: *lingering*, of the ten-year siege. **duello**: the archaic form of *bello.*

8. stultorum: used in the philosophic sense. **aestus**: *the fitful passions;* the metaphor is the same as in *sententia aestuat*, i. 1. 99.

9. Antenor: *cf. Iliad*, vii. 347 f.; Liv. i. 1. 1, (*Aeneas Antenorque*) *pacis reddendaeque Helenae semper auctores fuerunt.* **censet . . . praecidere**: advises cutting away, like a diseased limb. For the construction, *cf.* Liv. xliii. 5. 8, *munera mitti legatis censuerunt, etc.*

10. quid Paris: *sc. facit; cf. quid pauper*, i. 1. 91. **ut . . . regnet**: probably stipulative subjunctive (see Introd. 45. *e*); *i.e.* Paris says that he cannot be forced to give up Helen, even on the promise of securing safety and happiness.

11. Nestor: *cf. Iliad*, i. 247 ff.

12. inter . . . et inter: for the repetition of the preposition, *cf. Serm.* i. 7. 11, *inter Hectora . . . atque inter Achillem.*

13. hunc: *i.e.* Agamemnon.

14. quicquid . . . Achivi: *i.e.* whatever folly the kings commit is visited on the Greeks as a whole. *Quicquid* is an accusative of the inner object; *cf. insanire sollemnia*, i. 1. 101.

16. peccatur: impersonal, governed by the ablatives in the preceding line.

17. rursus: again, *i.e.* on the other hand; *cf. Serm.* i. 3. 28, *at tibi contra Evenit, inquirant vitia ut tua rursus et illi.*

19. domitor Troiae: Odysseus was the real conqueror of the city. This line and the next two are a translation of the beginning of the *Odyssey*. *Cf. Ars Poet.* 141–143.

23. Sirenum voces: the Sirens were beautiful maidens, who, by their sweet singing, lured to destruction those who passed near their isle. When Odysseus sailed by, he stopped the ears of his companions with wax, and had them bind him to the mast, so that he might hear the songs without danger. *Cf. Odyss.* xii. 39 ff. **Circae pocula**: Circe, who dwelt in the island of Aeaea, was famous for her skill in

the magic arts. When Odysseus was driven to Aeaea, some of his companions wandered to Circe's palace, and drinking the drugged wine which she set before them, were changed into swine. *Cf. Odyss.* x. 136 ff.

24. stultus cupidusque: *foolishly and greedily*, in distinction from Odysseus himself, who did not drink until he had received an antidote from Hermes.

25. turpis: with the double meaning of *hideous*, like a beast, and *degraded.* **excors**: *unreasoning, foolish; cf. Serm.* ii. 3. 67, *an magis excors, Reiecta praeda quam praesens Mercurius fert.*

26. canis: the dog with the Greeks and Romans was a symbol of uncleanness, and *canis* is often used as a term of reproach; *e.g. Epod.* 6. 1.

27. numerus: *mere ciphers*, of no value alone, but swelling the sum total of humanity. **fruges consumere nati**: a translation of an Homeric phrase, *Iliad*, vi. 142, βροτῶν, οἳ ἀρούρης καρπὸν ἔδουσιν.

28. sponsi: for *proci, suitors.* **Alcinoi . . . iuventus**: Alcinous was king of the Phaeacians, a mythical people, who led a life of peace and perfect happiness in the island of Scheria, with which Corcyra was afterward identified. *Cf. Odyss.* viii. 248 ff. **nebulones**: with the force of an adjective modifying *sponsi.*

29. cute curanda: of a life of idleness, like *pelliculam curare, Serm.* ii. 5. 37. **operata**: *busy*, used sarcastically.

30. pulchrum: *noble, fine*, with sarcastic reference to *pulchrum* in line 3.

31. cessatum . . . curam: *to lull care to rest; cessatum* is the supine modifying *ducere.*

32. de nocte: *before daylight. Cf.* Ter. *Adelph.* 840, *rus cras cum filio Cum primo luci ibo hinc. De nocte censeo.*

33. expergisceris: present with future force, *won't you get up?* **atqui**: *and yet*, implying that a negative answer was expected to the preceding question.

34. noles: *sc. currere.* **curres hydropicus**: *i.e.* you will have to take exercise for your health. *Cf.* Celsus, iii. 21, *hydropicis multum ambulandum, currendum aliquid est.*

35. posces: from a slave. *Cf.* ii. 1. 112, *et prius orto Sole vigil calamum et chartas et scrinia posco.*

36. intendes animum: *i.e.* employ your mind. The same metaphor as in *tendere opus*, ii. 1. 2.

37. vigil: *sleepless.* **nam cur**: equivalent to *cur nam, Why in*

the world? *Nam* has asseverative force, as in i. 1. 76. *Cf.* Plaut. *Aul.* 43, *nam cur me verberas?*

39. ēst = *edit* from *edo*. **in annum**: *for a year*, with somewhat the same force as in i. 18. 109, *provisae frugis in annum copia.*

40. dimidium . . . habet: *well begun is half done*; the proverb is an old one; *cf.* Plat. *de Legg.* 6. 753 *e*, ἀρχὴ γὰρ λέγεται μὲν ἡμισυ παντὸς ἐν ταῖς παροιμίαις ἔργου. **sapere aude**: *dare to be wise*; *cf.* Virg. *Aen.* viii. 364, *aude, hospes, contemnere opes.*

42. rusticus: *i.e.* is like the clown who. *Cf.* note on *spectatum*, i. 1. 2. The reference is doubtless to some familiar story, but it is not otherwise known to us.

43. labitur . . . aevum: the abundance of dactyls and the repetition of the liquid *l* are appropriate to the flowing stream.

44. argentum: *money*; *cf. Serm.* i. 1. 86, *cum tu argento post omnia ponis.* **beata**: *rich*; *cf. dotata coniunx*, *Odes*, iii. 24. 19; and for the meaning of *beata*, *Odes*, i. 29. 1, *beatis gazis.*

45. pacantur: *are subdued*, *i.e.* we enlarge our estates by clearing the woods and tilling the soil. *Cf.* Virg. *Aen.* vi. 803, *Alcides . . . Erymanthi pacarit nemora.*

46. contingit: present of continued action; *cf.* i. 4. 10, *cui Gratia, fama, valetudo contingat abunde*; i. 15. 44.

48. deduxit: the gnomic perfect; *never has, and hence never will.* See Introd. § 44. *d.*

50. comportatis: *accumulated*, with reference to *acervus* in line 47. **bene uti**: *i.e.* to enjoy. **cogitat**: *thinks to*, in the sense of 'expects to.'

51. sic . . . ut: *i.e.* as little as.

52. pictae tabulae: *pictures. Tabulae* alone is often used with that meaning, with ellipsis of *pictae*; *e.g. Ars Poet.* 6, *isti tabulae fore librum persimilem.* **fomenta**: *applications* of hot water, which would be agreeable to a well person, but give no pleasure to one sick with gout.

54. sincerum: *clean.* The comparison of the soul with a vase is found in Plato, *Protag.* 314 *b.*

56. certum finem: *i.e.* set as a fixed limit to your desires the amount which is sufficient for your needs. **voto**: dative of the indirect object.

57. alterius: note the word; *his rival*; see note on *alter*, *Serm.* i. 1. 40. With the general sentiment, *cf. Serm.* i. 1. 110.

58. Siculi . . . tyranni: their cruelty, especially that of Dionysius

and Phalaris, was proverbial; *cf.* Cic. *Verr.* ii. 5. 56. 145, *non Dionysius ille nec Phalaris, tulit enim illa quondam insula (Sicilia) multos et crudelis tyrannos.*

59. moderabitur: *restrain.* Horace dwells longer on the defect of *irâ*, as his own besetting sin. *Cf. Serm.* ii. 3. 323.

60. dolor . . . et mens: *his angry feelings*, hendiadys.

61. odio . . . inulto: dative, *for his unsatisfied vengeance.*

62. ira furor brevis: proverbial; *cf.* Sen. *de Ira*, i. 1. 2, *quidam itaque ex sapientibus viris iram dixerunt brevem insaniam.*

63. tu: note the postponement of the subject to the second part of the sentence; *cf. Serm.* i. 6. 122.

64. fingit: *trains, moulds* to his will. **tenera . . . cervice**: *i.e.* when it is still young. **magister**: *the trainer. Cf.* Varr. *Sat. Men.* 559, *nam ut ecus qui ad vehendum est natus, tamen hic traditur magistro.*

65. viam: accusative of the inner object. See Introd. § 38. *b.* **qua monstrat eques**: *where his rider shows the way.* **venaticus**: *i.e.* trained for the chase.

66. cervinam pellem: *i.e.* the puppies were trained for the chase by being taught to bark at a stuffed stag. **aula**: *courtyard;* for *atrium; cf.* i. 1. 87, *lectus genialis est in aula.*

67. nunc . . . puer: *now, when still young.*

68. melioribus: masculine, as in i. 1. 48.

69. quo semel . . . testa diu: *cf.* "You may break, you may shatter the vase, if you will, The scent of the roses will cling to it still."

70. strenuus: *i.e.* in your enthusiasm. Horace advocates the golden mean, even in the pursuit of virtue.

71. insto: *press after.*

EPISTLE III.

1. quibus terrarum . . . oris: *cf.* Virg. *Aen.* i. 331, *quibus orbis in oris. Oris* implies remote lands. **militet**: *is serving,* here used of the commander of the expedition.

2. Claudius: his full name was *Tiberius Claudius Nero.* **privignus**: *stepson;* Tiberius was the son of Tiberius Claudius Nero and Livia, the wife of Augustus. He was adopted by Augustus in 3 A.D., after the death of Gaius and Lucius Caesar. **scire laboro**: *cf. nosse laboro, Serm.* ii. 8. 19.

3. Thraca: a poetical and earlier form of *Thracia*, used according

to Servius (on *Aen.* xii. 335) by Cicero, *de Rep.* ii. 4. In Horace again in *Epist.* i. 16. 13. In this and the two following lines successive stages of the journey to Armenia are mentioned. **nivali compede vinctus**: a general epithet of the proverbially cold Hebrus.

4. freta . . . currentia: the Hellespont, which has a strong westward current. **vicinas . . . turris**: at Sestos and Abydos. The width is less than a mile at the narrowest point.

6. studiosa: *ambitious.* **cohors**: *suite*, attendants on the commander, with or without special appointments. So Catullus accompanied Memmius to Bithynia. **operum**: to be joined with *quid;* genitive of the whole. **curo**: equivalent to *scire laboro*, line 2.

7. sumit: *cf. Odes*, i. 12. 2, *sumis celebrare; Ars Poet.* 38, *sumite materiam vestris . . . aequam viribus.*

8. bella et paces: *i.e.* his deeds in war and in peace; *cf. Serm.* ii. 1. 10–17. **longum in aevum**: *cf. Odes*, iv. 14. 3, *virtutes in aevum . . . aeternet.*

9. quid: *sc. sumit* or *struit.* **Titius**: otherwise unknown. **Romana venturus in ora**: *i.e.* to be talked of, to become famous; *cf.* Ennius, *ap.* Cic. *Tusc. Disp.* i. 15. 34, *volito vivos per ora virum.*

10. Pindarici fontis: the spring at which Pindar drank; on the difficulty of imitating Pindar, *cf. Odes*, iv. 2; hence *non expalluit.* **haustus**: object of *expalluit; cf. Odes*, iii. 27. 25 ff., *Europe . . . scatentem beluis pontum palluit.*

11. lacus et rivos apertos: *tanks* (*cf. Serm.* i. 4. 37) *and streams*, in distinction from *Pindarici fontis.* For the general idea, *cf.* Quint. x. 1. 109, *non enim pluvias, ut ait Pindarus, aquas colligit* (*Cicero*), *sed vivo gurgite exundat.*

12. ut: *how; cf. Serm.* ii. 8. 1, *ut Nasidieni iuvit te cena?* **fidibusne Latinis . . . modos**: *cf. Odes*, iii. 30. 13, *princeps Aeolium carmen ad Italos Deduxisse modos.*

13. Thebanos: *i.e.* Pindaric. **auspice Musa**: *with the favor of the Muse.*

14. desaevit: *rant*, as the personages of tragedy do; *cf. Serm.* i. 10, 36, *Turgidus Alpinus iugulat dum Memnona.* **ampullatur**: of the bombastic language of tragedy; *cf. Ars Poet.* 97, *Telephus et Peleus . . . Proicit ampullas et sesquipedalia verba.* The word seems to be coined by Horace, after the Greek ληκυθίζω.

15. mihi: *my friend*, a good example of the so-called ethical dative. **Celsus**: apparently referring to Celsus Albinovanus, to whom *Epist.* i. 8 is addressed.

16. privatas . . . opes: *material of his own*, instead of borrowing from earlier writers, whose works were already in the public library. *Cf. Ars Poet.* 131, *Publica materies privati iuris erit, si. . . .*

17. Palatinus . . . Apollo: referring to the public library founded by Octavian in 28 B.C., in the temple of Apollo on the Palatine Hill.

19. cornicula: the reference is to the well-known fable of the Jack-daw (here the crow) which dressed itself in borrowed plumage. The diminutive expresses humorous compassion, *the poor little crow.*

20. furtivis: *stolen; cf. Serm.* ii. 7. 110. **audes**: *venture on.*

21. quae . . . circumvolitas: *cf. Odes*, iv. 2. 27 f., *apis Matinae more modoque Grata carpentis thyma per laborem Plurimum.* **agilis**: *busy; cf.* i. 1. 16, *nunc agilis fio.*

22. hirtum: *rough*, like a neglected field. For the use of *turpiter*, *cf. Odes*, iii. 11, 35, *splendide mendax; Ars Poet.* 3, *turpiter atrum.*

23. linguam . . . acuis: metaphorically of the work of the pleader. **civica iura respondere**: *i.e.* act as *iure consultus;* see note on *Serm.* i. 1. 9. The technical term is *ius civile respondere.*

25. hederae: applying strictly only to *condis . . . carmen. Cf. Odes*, i. 1. 29, *doctarum hederae praemia fontium.*

26. curarum: appositive genitive, *i.e.* cares which, like cold compresses, diminish your ardor.

27. caelestis: *heaven-born.*

29. nobis . . . cari: *i.e.* with self-respect.

30. sit tibi curae quantae conveniat: *is as dear to you as he ought to be; curae* is the dative of purpose.

31. Munatius: probably the son of Lucius Munatius Plancus, to whom *Odes* i. 7 is addressed. **male sarta . . . coit**: like a wound which has been sewed up, but does not heal.

33. rerum inscitia: *i.e.* ignorance of the world.

34. feros: *high-spirited.*

36. pascitur . . . votiva: *cf. Odes*, iv. 2. 54, *Me tener solvet vitulus, relicta Matre qui largis iuvenescit herbis In mea vota.*

EPISTLE IV.

1. Albi: Albius Tibullus, the elegiac poet (54–19 B.C.), an intimate friend of Horace. *Odes* i. 33 is also addressed to him. **sermonum**: referring to Horace's work, the *Sermones.* **candide**: *fair, impartial*, not necessarily implying a favorable judgment. Evidently the

Sermones had met some criticism to which the term could not, in Horace's opinion, be applied.

2. Pedana: Pedum was an ancient town between Tibur and Praeneste. It had apparently ceased to exist in Horace's time, though the name was still applied to the district. Tibullus seems to have had a villa in the neighborhood.

3. scribere: *sc. dicam te.* **Cassi Parmensi**: so called to distinguish him from C. Cassius Longinus. He also was one of the conspirators against the life of Caesar and a fellow-soldier of Horace in the army of Brutus. **opuscula**: literary *works.* Cassius tried many kinds of composition. The diminutive is used by Horace of his lyrics in i. 19. 35.

4. tacitum: *i.e.* in silent thought. **reptare**: *strolling.* Of slow progress, like *repere* in *Serm.* i. 5. 25, *milia tum . . . tria repimus.*

5. curantem: *meditating on.*

6. non eras: *you were never;* the action continues into the present; see Introd. § 44. *b.* **pectore**: *soul.*

7. dedĕrunt: scanned with a short penultimate *e*, the ancient quantity. See Introd. § 57. **artem fruendi**: *i.e.* the power of enjoying the bounty of the gods.

8. nutricula: *a fond nurse;* note the diminutive.

9. sapere et fari: *i.e.* to think and to speak wisely.

10. gratia: *powerful friends*, the abstract for the concrete, with reference to his relations with Messalla and his circle; see note on *Serm.* i. 10. 85.

11. mundus victus: *i.e.* the means of living decently; *cf. Serm.* ii. 2. 65, *Mundus erit qua non offendat sordibus, atque In neutram partem cultus miser.*

12. inter, *etc.*: *i.e.* amid the changing fortunes of life.

13. omnem crede: *i.e.* believe after the dawn of each day that it is your last.

14. superveniet: *sc. vitae.* With the thought, *cf. Odes*, i. 9. 13 ff., *Quid sit futurum cras, fuge quaerere et, Quem Fors dierum cumque dabit, lucro Appone.*

15. me pinguem: the Epistle closes with a jest; *cf. Serm.* i. 1. 120, *etc.* On Horace's personal appearance, *cf.* Suet. *Vit. Hor. habitu corporis brevis fuit atque obesus.* **bene curata cute**: *cf.* i. 2. 29, *in cute curando*, and the note.

16. porcum: identifying the person with that with which he is compared. See note on *Serm.* ii. 1. 20.

EPISTLE V.

1. Archiacis: *i.e.* probably made by a carpenter called Archias. Porph. says: *Archias breves lectos fecit.* In any case, cheap unpretentious furniture is meant. For the arrangement of the couches, see Outline of *Serm.* ii. 8. **recumbere**: *cf. Odes*, iii. 3. 11, *Quos inter Augustus recumbens*, a frequent use of the word.

2. modica: with reference to quality; *cf. Serm.* i. 5. 2, *hospitio modico.* **holus omne**: *i.e.* a meal consisting of nothing but vegetables; *holus* is object of *cenare;* see Introd. § 38. *a.*

3. supremo sole: *just as the sun is setting;* the opposite of *primo sole*; *cf.* Ovid, *Met.* ix. 93, *primo feriente cacumina sole.* The late hour is also characteristic of a modest repast; *cf. Serm.* ii. 8. 3, *de medio potare die*, and the note.

4. iterum Tauro: *sc. consule, in the second consulship of* (T. Statilius) *Taurus.* The date is 26 B.C.; his colleague was Augustus. **diffusa**: *i.e.* drawn off from the jar (*dolium*) and sealed up in *amphorae.* **palustris Minturnas**: situated on the marshy land about the mouth of the Liris. Falernian and Massic wine came from the same neighborhood.

5. Petrinum: a mountain, according to the Comm. Cruq. Porph. says: *Petrinus vicus olim et locus in agro Falerno.*

6. arcesse: *have it sent; i.e.* if Torquatus is not satisfied with Horace's wine, and thinks he has a better brand, he is to have his slaves take some to his host's house. **vel imperium fer**: *i.e.* leave the matter to me; put up with my directions as host and master of the feast; on *dominus* as a designation of the host, see *Serm.* ii. 8. 93.

7. splendet: *i.e.* have been cleaned in honor of your visit. The wall about the hearth and the pictures of the Lares became blackened with soot, which had to be cleaned off from time to time. **tibi**: *in your honor;* dative of reference.

8. levis spes: *i.e.* hopes about trifling matters. **certamina divitiarum**: *the struggle for wealth*, not of course in a bad sense.

9. Moschi: Porph. says: *Moschus hic Pergamenus fuit rhetor notissimus. Reus veneficii fuit, cuius causam ex primis tunc oratores egerunt, Torquatus hic, de quo nunc dicit, cuius extat oratio, et Asinius Pollio.* **nato Caesare**: to whom this refers is uncertain, probably to Augustus; see note on *aestivam noctem*, line 10.

10. veniam somnumque: *an excuse for sleep;* hendiadys.

11. aestivam noctem: The birthday of Augustus fell on September

23, but the term *aestivam noctem* may be used generally of the hot season. Some think that the reference is to Julius Caesar, whose birthday was on July 12, but Horace uses Caesar of Augustus thirty-two times, and of Julius Caesar only twice (*Odes* i. 2. 44; *Serm.* i. 9. 18), and in both cases the meaning is made evident by the context. *Caesare* without further definition would naturally refer to Augustus. **tendere**: *prolong. Cf.* Virg. *Aen.* i. 748, *vario noctem sermone trahebat Infelix Dido.*

12. fortunam: for the construction, *cf. unde mihi lapidem*, *Serm.* ii. 7. 116, and see note.

13. ob heredis curam: with the thought, *cf. Odes*, iv. 7. 19, *Cuncta manus avidas fugient heredis, amico Quae dederis animo;* Pers. vi. 33, *cenam funeris heres Negleget iratus, quod rem curtaveris.*

14. adsidet: *is next door to*, apparently with reference to the seats in the theatres, *etc.* **flores**: the regular accompaniment of a banquet or a drinking bout; *cf. Odes*, iii. 19. 21, *Parcentes ego dexteras Odi: sparge rosas.*

15. vel: *if you like;* the old injunctive form of *velle.*

16. ebrietas: *wine;* the English 'drunkenness' is not an equivalent here. **dissignat**: *open;* lit. *unseal.* **operta recludit**: *cf. Serm.* i. 4. 89, *Condita cum verax aperit praecordia Liber.*

17. spes . . . ratas: *i.e.* it makes one hopeful and confident. *Cf.* Sen. *de Ira*, i. 13. 3, *ebrietas facit protervos et audaces.* **ad proelia trudit inertem**: *cf.* Sen. *de Ira*, i. 13. 3, *multi meliores ad ferrum fuere male sobrii.*

18. addocet artis: *i.e.* teaches new arts.

19. fecundi: in a double sense, *full* and *inspiring.*

20. contracta . . . in paupertate: *in the chains of poverty.* **solutum**: *free.*

21. haec: *the following duties.* **idoneus . . . et non invitus**: *i.e.* I am both able and willing. **imperor**: *I charge myself;* the verb is used in a middle sense.

22. toral: *cf. Serm.* ii. 4. 84, and the note.

23. conruget naris: *make you turn up your nose; cf.* Pers. iii. 86, *multumque torosa iuventus Ingeminat tremulos naso crispante cachinnos.* **ne non . . . ostendat tibi te**: *i.e.* that you may be able to see your face in the polished metal.

25. foras eliminet: *carry across the threshold* of the dining-room.

26. Butram, *etc.*: persons otherwise unknown.

27. potior puella: *i.e.* a girl whose society he prefers to ours.

28. umbris: *cf. Serm.* ii. 8. 22, and the note. Torquatus may bring a friend or two if he likes.

29. sed . . . caprae: *i.e.* he must not bring too many *umbrae*. *Caprae = hirci; cf. Epod.* 12. 5, *gravis hirsutis cubet hircus in alis.*

31. postico falle: *i.e.* slip out the back door, and escape the client who is lying in wait for you in the atrium. *Postico* is ablative of the way by which.

EPISTLE VI.

1. nil admirari: *i.e.* to be indifferent to material things.

3. hunc: *yonder*, with a gesture. **decedentia . . . momentis**: *the seasons moving in regular courses.*

4. formidine: *i.e.* superstitious fear.

5. imbuti: *touched, affected.* **quid**: introducing the question, which is afterward repeated by *quomodo* with a change of construction. Cic. *Rosc. Am.* 17. 49, *quid censes ipsum Sex. Roscium, quo studio et qua intellegentia esse in rusticis rebus.*

6. maris: to be taken with *munera*, referring to the pearls for which the Red Sea and the Persian Gulf were famous.

7. ludicra: in apposition with *plausus* and *dona*; *i.e.* such worthless trifles as office and popular favor. **dona**: *i.e. honores* (office). *Quiritis* is used collectively.

8. ore: *expression*, by which emotions would be denoted in the mimes.

9. his adversa: *the opposite of these, i.e.* poverty and defeat at the polls. **miratur**: *i.e.* rates them too high, the opposite of *nil admirari*, a philosophic indifference.

10. pavor: *excitement; cf.* Virg. *Aen.* v. 137, *exsultantiaque haurit Corda pavor pulsans laudumque arrecta cupido.*

11. simul: for *simul ac; cf. Serm.* i. 1. 36. **exterret**. *startles. Cf.* Virg. *Aen.* xi. 806, *fugit ante omnes exterritus Arruns Laetitia mixtoque metu.*

12. quid ad rem: *sc. interest.*

13. spe: *expectation.*

14. animoque et corpore: equivalent to *sensu et ore*, line 8.

16. ultra quam satis est: *i.e.* without moderation.

17. i nunc: *i.e.* if you can, after what has been said. **aera**: *bronzes;* see note on *aere, Serm.* i. 4. 28. **artis**: *works of art.*

18. suspice: *admire;* the opposite of *despice.*

19. loquentem: *as you speak* (as an orator), a rare use of the word; *cf.* Cic. *Orat.* 32. 113, *non idem loqui esse quod dicere.*

20. navus: *busy; cf. naviter*, i. 1. 24. **forum**: as the seat of trade.

21. dotalibus: *gained by marriage*, not by his own industry.

22. Mutus: otherwise unknown. **indignum**: *a shame*, in apposition with the following clause. **sit**: the subjunctive is due to the idea that the criticism comes from others.

24. in apricum: *i.e.* into the light of the sun; for the usual *in apertum.*

26. porticus Agrippae: a portico near the Pantheon, built by Agrippa and adorned with paintings representing the expedition of the Argonauts. It is mentioned here as one of the most popular lounging places in Rome. **via Appi** = *via Appia;* the most famous and fashionable of the Roman roads. *Cf. Serm.* i. 5. 6, and the note.

27. ire tamen restat, *etc.*: *i.e.* you must one day die. *Cf. Odes*, iv. 7. 14, *ubi decidimus, Quo pater Aeneas, quo dives Tullus et Ancus.*

28. si latus, *etc.*: one should study the way of living happily, just as one would try to look out for one's bodily health. *Cf.* i. 2. 38, *Nam cur Quae laedunt oculos festinas demere, si quid Est animum, differs curandi tempus in annum?*

31. hoc age: *give your attention to this; cf. Serm.* ii. 3. 152. **verba**: *a mere name; cf.* i. 17. 41, *virtus nomen inane est.* **putas**: *i.e. if* you think, a paratactic condition.

32. lucum ligna: *sc. esse; i.e.* that a sacred grove is but so much fire-wood. The expression has a proverbial ring. **cave . . . alter**: *see to it that no one reaches port before you;* with the expression, *cf. Odes*, i. 14. 2, *fortiter occupa Portum;* and with the thought, Pers. v. 136, *Tolle recens primus piper e sitiente camelo.*

33. Cibyratica: *of Cibyra*, a commercial city of Phrygia, not far from the Lycian frontier. **Bithyna**: Bithynia was important commercially, especially in the lines of timber and marble; *cf. Odes*, iii. 7. 3, *Thyna merce beatum.*

34. rotundentur: *be rounded off.* The expression is colloquial; *cf.* Petr. 76, *uno cursu centies sestertium corrotundavi.*

35. quadret: of a fourth thousand, with reference to the four sides of a square.

36. scilicet: *of course;* ironical.

38. bene nummatum: a colloquial expression, like our 'well-

heeled.' **Suadela**: the goddess of persuasion. The rich man will be eloquent and successful in love.

39. aeris: *i.e.* ready money. **Cappadocum rex**: Ariobarzanes, of whom Cic. *ad Att.* vi. 1. 3, says: *nullum aerarium, nullum vectigal habet.*

40. fuerīs: with ī, the original quantity of the perfect subjunctive, originally an aorist optative. See note on *miscueris, Serm.* ii. 2. 74. **hic**: *i.e.* like him. **chlamydes**: to be used for a chorus of warriors.

43. milia quinque: the point is that Lucullus was a genuine rich man, for he did not know how much he possessed.

44. tolleret: *he might take*, representing the imperative or an equivalent jussive subjunctive in the direct form.

45. exilis: *poor; cf. Odes*, i. 4. 17, *domus exilis Plutonia.* **ubi non . . . supersunt**: *where there are not many superfluous things.* **et**: note the hyperbaton.

46. fallunt: *i.e.* are forgotten by. **prosunt furibus**: *i.e.* they can be stolen without being noticed.

47. The language of line 2 repeated with ironical force.

48. hoc . . . opus: *i.e. rem facere.*

49. species: *state.* **gratia**: *cf.* i. 4. 10.

50. qui dictet nomina: *i.e.* a *nomenclator*, whose business it was to inform his master of the names of people whom he did not know, but wished to address by name. Final subjunctive. **laevum**: the slave walked on the left of his master; *cf. Serm.* ii. 5. 17, and the note.

51. pondera: the reference may be to *stepping-stones* in the streets, such as are seen at Pompeii, and are called *pondera* in inscriptions; some understand the word to mean *weights* on the counter of a shop.

52. multum valet: *has great influence.* **Fabia, Velina**: *sc. tribu.*

53. curule . . . ebur: the *sella curulis.*

54. frater, pater: *cf.* Ps.-Quint. *Decl.* 321, *quotiens blandiri volumus his qui esse amici videntur, nulla adulatio procedere ultra hoc nomen potest, quam ut fratres vocemus.* On *pater*, see *Serm.* ii. 1. 12.

55. adopta: *adopt him*, by the use of the term *pater* or *frater. Cf.* Spart. *Jul.* 4. 1, *unumquemque, ut erat aetas, vel patrem vel filium vel parentem affatus blandissime est.*

56. si . . . vivit: *i.e.* if the pleasures of the table are the greatest happiness. **lucet**: *day has come; it is sunrise*; *i.e.* it is time to be up and doing.

57. piscemur, venemur: *let us fish and hunt* — in the market.

58. Gargilius: a common name, but the individual here referred to is otherwise unknown.

59. differtum forum populumque: for *forum differtum populo* On *differtum*, see note on *Serm.* i. 5. 3.

60. e multis: *i.e.* of the long train of mules which he had taken with him.

61. crudi: *i.e.* with our last meal still undigested. *Cf.* Juv. i. 142, *cum tu deponis amictum Turgidus et crudum pavonem in balnea portas.*

62. Caerite cera digni: *i.e.* deserving to lose their citizenship. *Cf.* Gell. xvi. 13 17, *primos municipes sine suffragii iure Caerites esse factos accepimus . . . pro sacris bello Gallico receptis custoditisque. Hinc 'tabulae Caerites' appellatae versa vice, in quas censores referri iubebant, quos notae causa suffragiis privabant.*

63. remigium: *the crew*, contemptuous for *socii*; the abstract for the concrete. The reference is to the slaying of the cattle of Helios, *Odyss.* xiii. 313 ff.

65. Mimnermus: an elegiac poet of Colophon, a contemporary of Solon (circ. 600 B.C.). **sine amore**, *etc.*: a fragment of Mimnermus, expressing this sentiment, has come down to us.

67. vive, vale: *cf. Serm.* ii. 5. 110, *vive valeque.* Horace closes abruptly, as he often does. **istis**: *i.e.* than what has been told you.

68. candidus imperti: *i.e.* be a good fellow and tell me.

EPISTLE VII.

1. quinque dies: a general term for a few days; *cf. Serm.* i. 3. 16, *quinque diebus nil erat in loculis.* See Introd. § 50. **rure**: the form used by Horace; *ruri* is the earlier form of the locative. See note on *here*, *Serm.* ii. 8. 2.

2. Sextilem: the sixth month counting from March, which was originally the beginning of the year; the name August was given to it in 8 B.C., in honor of Augustus. **mendax**: *cf.* ii. 2. 25, *Expectata tibi non mittam carmina mendax.*

3. sanum recteque valentem: practically synonymous; *sound and in good health.*

4. quam . . . das aegro: *which you give me when I am sick.* **aegrotare**: instead of the usual *ne aegrotem.*

5. dum: *as long as.* **ficus prima**: the fig ripened in early

September, the unhealthiest month at Rome. *Cf. Odes*, iii. 23. 8, *Pomifero grave tempus anno.*

6. dissignatorem: *the undertaker*, who arranged (*dissigno*) for funerals. **decorat**: Horace regularly uses a singular verb with a compound subject. See Introd. § 43, *a*. **lictoribus atris**: in grand funerals lictors clad in black and carrying the *fasces* marched in the procession. They wore the masks of such ancestors of the deceased as had filled curule offices. See note on *imaginibus*, *Serm.* i. 6. 17. The lictors are spoken of as ornaments of the *dissignator*, the leader in the procession.

7. pueris: dative of interest. *Cf.* Mart. x. 62. 12, *aestate pueri si valent, satis discunt.* **matercula**: *fond mother; cf. nutricula*, i. 4. 8.

8. officiosa sedulitas: *i.e.* conscientiousness in performing ceremonial duties, such as paying morning calls, listening to recitations, and the like. *Cf.* ii. 2. 67, *Hic sponsum vocat, hic auditum scripta relictis Omnibus officiis.* **opella**: *petty business;* the force of the diminutive. At this season, when people of importance were for the most part out of town, the legal business would be of that character. The word occurs also in Lucr. i. 1114, *pernosces parva perdoctus opella.*

9. testamenta resignat: *i.e.* causes death. The will was sealed and deposited in some safe place, and was unsealed only at the death of the maker.

10. bruma: *the winter;* lit. the winter solstice, the shortest day (**breu-ma > bruma, sc. dies*). The idea is that if the cold weather is early and severe, Horace will go to the shore.

11. sibi parcet: *i.e.* will take care of his health.

12. contractus: *huddled-up*, a self-explanatory word.

13. cum Zephyris . . . et hirundine prima: the harbingers of spring; *cf. Odes*, iv. 7. 9, *frigora mitescunt Zephyris;* Ovid, *Fasti*, ii. 853, *Fallimur, an veris praenuntia venit hirundo?*

14. quo more: *i.e.* showing that he gave him what he himself could not use. **Calaber**: the name seems to be used merely to localize the story, though possibly, as Kiessling suggests, it may be a reminiscence of Horace's youth.

15. sodes: see note on *Serm.* i. 9. 41.

16. tolle: *take with you*, in distinction from *vescere*. **benigne**: *sc. facis; you're very kind.* A polite form of refusal.

17. non invisa: *i.e.* your children will be glad if you take them some as a gift.

18. tam teneor, *etc.*: *i.e.* I am as much obliged as if I took all I could carry.

20. prodigus et stultus: *i.e.* only a wasteful fool.

21. haec seges . . . tulit: *i.e.* such seed bears ingratitude. *Tulit* is the gnomic perfect; see Introd. § 44. *d.*

22. ait esse paratus: a Greek construction for the regular *ait se esse paratum.*

23. quid distent aera lupinis: *i.e.* he knows the true value of things; the seeds of the lupine (*lupinis*), a kind of vetch, were used as money (*aera*) on the stage; *cf.* Plaut. *Poen.* 597, *aurumst profecto hic, spectatores, comicum: Macerato hoc pingues fiunt auro in barbaria boves.*

24. pro: *in proportion to.* **merentis**: *my benefactor; eius qui meret ut memet dignum praestem* (Kiessling).

25. quod si: *i.e.* if you require constant personal attendance on my part. **reddes**: the future as a mild imperative; so below in line 27.

26. latus: *chest.* **nigros . . . capillos**: *cf.* i. 20. 24. Horace's forehead had broadened from loss of hair. On a narrow forehead as a mark of beauty, *cf. Odes*, i. 33. 5, *insignem tenui fronte Lycorida.*

27. dulce loqui: *cf. Odes*, i. 22. 23, *Lalagen . . . dulce loquentem.* The infinitive is used as a noun, object of *redde*; see Introd. § 46. *d.*

28. Cinarae: mentioned by Horace also in *Odes* iv. 1. 4; iv. 13. 21; *Epist.* i. 14. 33. He seems to have had a real attachment for her.

29. volpecula: the manuscript reading. Bentley's conjecture, *nitedula*, is brilliant but unnecessary. The diminutive is colloquial usage. See Introd. § 55. *e.*

30. cumeram: *cf. Serm.* i. 1. 53, and the note. **pasta**: with middle force.

32. mustela: *the weasel*, 'mouse-catcher.' **procul**: *near by*, modifying an implied participle.

33. cavum: *i.e.* the hole by which it had entered the bin.

34. compellor: *am called to account.* **hac imagine**: *i.e.* by this simile. **resigno**: *give back*; used of paying back something given as a gift or loan; *cf. Odes*, iii. 29. 54, *resigno quae dedit* (*Fortuna*).

35. somnum plebis: *cf. Odes*, iii. 1. 21, *Somnus agrestium Lenis virorum non humiles domos fastidit.* Horace means to say that he practises what he preaches, and does not praise frugal living when his own stomach is full of dainties.

36. Arabum: their wealth was proverbial. *Cf. Odes*, iii. 24. 1, *intactis opulentior Thesauris Arabum.*

37. verecundum: *sc. me; my modesty.*

38. audisti: *you have been addressed as. Cf. Serm.* ii. 6, 20, *Matutine pater seu Iane libentius audis;* and the idiom *bene audire a, e.g.* Cic. *de Fin.* iii. 17. 57, *bene audire a parentibus.* **verbo**: ablative of degree of difference.

39. reponere: equivalent to *resignare; cf.* line 34 above.

40. Telemachus: when declining a gift of three horses from Menelaus; see *Odyss.* iv. 601 ff. Horace's words in lines 41–43 are a paraphrase of the passage. **patientis**: a translation of the Greek πολύτλας. **Ulixi**: genitive, instead of the regular but less common *Ulixis.*

43. tibi: with *apta* and *relinquam*, ἀπὸ κοινοῦ. See Introd. § 42.

44. regia Roma: as mistress of the world. *Cf. Odes*, iv. 14. 44, *tutela praesens Italiae dominaeque Romae.*

45. vacuum: *quiet, peaceful. Cf.* ii. 2. 81, *vacuas Athenas.* The meaning 'free from care' (*cf. Odes*, i. 32. 1) is transferred from persons to places. **imbelle**: *peaceful.*

46. Philippus: L. Marcius Philippus, consul in 91 B.C., distinguished for his energy (hence *strenuus*) and wit. He was an able orator. *Cf.* Cic. *Brut.* 47. 173, *duobus summis, Crasso et Antonio, L. Philippus proximus accedebat, sed longo intervallo tamen proximus.* He is classed with Lucullus and Hortensius, as regards luxury, by Varro, *R. R.* iii. 3. 10, *quis enim propter nobilitatem ignorat piscinas Philippi, Hortensi, Lucullorum.*

47. officiis: see note on *officiosa sedulitas*, line 8 above. **octavam circiter horam**: *i.e.* at about two o'clock. The exact time differed according to the season; see note on *Serm.* i. 5. 23. Business was usually over with the fifth hour; *cf.* Mart. iv. 8, *In quintam varios extendit Roma labores: Sexta quies lassis, septima finis erit.*

48. Carinas: a fashionable quarter in Rome, where Quintus Cicero, Pompey, and other distinguished Romans had their houses. It was on the western slope of the Esquiline, where the church of S. Pietro in Vincoli now stands. It was not far from the Forum, but the approach was steep and Philippus was old.

49. ut aiunt: *cf.* i. 6. 40.

50. adrasum: *who had been shaved.* **umbra**: here in the sense of *shop* or *booth.*

51. proprios: that service was usually done by the barber. **leniter**: *quietly.*

52. non laeve: *skilfully*; litotes. **iussa . . . accipiebat**: *i.e.* he was his regular *pedisequus*.

53. abi, quaere: a paratactic arrangement not uncommon with the imperative. **unde domo**: *i.e.* what his home is; *domo* is ablative of the place from which.

54. quo patre quove patrono: *i.e.* whether he is freeborn or not; if not, he had no father according to law, and the name of his *patronus* is wanted.

55. Volteium Menam: the name shows that he was a freedman. When a slave became free, he adopted the gentile name of his former master, keeping his own name, which was usually of Greek origin, as a cognomen.

56. praeconem: *an auctioneer*, as is shown by line 65. The word *praeco* has various meanings, as applied to trades. **sine crimine**: *i.e.* with an unblemished record.

57. properare: this and the following infinitives depend on *notum*. **loco**: *on occasion*, *i.e.* at the proper time. Locative ablative with temporal force; *cf. Odes*, iv. 12. 28, *dulce est desipere in loco*. **cessare**: *i.e.* to take recreation; *cf.* ii. 2. 183, *cur alter fratrum cessare . . . praeferat*. **uti**: *sc. quaesitis*.

58. parvis: *humble*. **lare certo**: *i.e.* a home of his own.

59. ludis: the theatrical performances and games of the circus. **post decisa negotia Campo**: *i.e.* athletic exercises in the Campus Martius after business hours. *Cf. Odes*, i. 8. 4 ff.

60. libet: *sc. mihi*.

61. non sane: a strong negative. **credere . . . mirari**: historical infinitives.

62. benigne: *cf.* line 16, and the note.

63. neget: subjunctive in an indignant question. **improbus**: *the impudent wretch*.

64. neglegit aut horret: *i.e.* he has the assurance to scorn the invitation or he is afraid to accept. **mane**: *the next morning*.

65. tunicato: the mark of the poorer people; *cf.* Tac. *Dial.* 7, *vulgus imperitum et tunicatus hic populus*. **popello**: the diminutive implies contempt. **scruta**: second-hand articles; *cf.* Lucil. 1062, *d*, L., *Quidni? et scruta quidem ut vendat scrutarius laudat, Praefractam strigilem, soleam improbus dimidiatam*.

66. occupat: *i.e.* he greets him first. *Cf. Serm.* i. 9. 6, '*num quid vis?*' *occupo*. For the etiquette in such a case, *cf.* Mart. iii. 95. 1 ff.: —

Numquam dices have, sed reddis, Naevole, semper,
Quod prior et corvus dicere saepe solet.
Cur hoc expectas a me, rogo, Naevole, dicas:
Nam puto nec melior, Naevole, nec prior es.

67. excusare: *pleads as his excuse*, for not accepting the invitation. Historical infinitive. **mercennaria vincla**: *i.e.* the necessity for following his trade.

68. quod non . . . venisset: *i e.* had not made an early morning call, to return thanks for the invitation. Subjunctive on account of the implied indirect discourse; so *providisset.*

69. providisset: *had not seen* (and greeted) *him first*, as was due the superior from the inferior; see note on line 66. **sic . . . si**: *on condition that.*

70. ut libet: *if you please.*

71. i: *go ahead!* **rem**: *cf.* i. 1. 65, and the note.

72. dicenda tacenda: *i.e.* he spoke freely and without restraint. *Cf.* Enn. *ap.* Gell. xii. 4. 4, *cui . . . cuncta malaque et bona dictu evomeret.*

74. occultum: *hidden*, by the bait; *cf. opertum hamum*, i. 16. 51.

75. mane cliens: *i.e.* appearing regularly to make his morning call. **certus conviva**: a regular guest at the *cena*. *Cf. lare certo*, line 58.

76. rura: accusative of the goal, like *rus;* the plural is not often so used. **indictis . . . Latinis**: *sc. feriis.* They were held on a day which was not fixed, but was appointed and announced each year; hence *indictis.* They were celebrated on the Alban Mount in honor of Jupiter Latiaris at the end of April or the beginning of May, and were the occasion of a *iustitium*, or suspension of legal business. Hence Philippus had nothing to detain him in the city.

77. impositus mannis: *i.e.* in a carriage drawn by *manni*, or Celtic horses.

78. videt: *i.e.* the change in Volteius.

79. dum . . . quaerit: may be translated by a present participle. **requiem**: recreation, *i.e. amusement.* The form *requietem* is sometimes used.

80. septem . . . sestertia: 7000 sesterces (about $350).

82. ultra quam satis est: *i.e.* with too many details.

83. nitido: referring to his dress and bodily condition; *cf. Serm.* ii. 2. 128, *nituisti.* Here the contrast is between the elegant townsman and the rustic farmer.

84. crepat mera: *talks of nothing but.* *Sulcos* and *vineta* are accusative of the inner object; *cf. Serm.* i. 3. 13, *reges atque tetrarchas, Omnia magna loquens,* and see Introd. § 38. *b.* **ulmos**: on which to grow vines, as is the custom still in Italy; *cf.* i. 16. 3, *amicta vitibus ulmo.*

85. immoritur studiis: *i.e.* he nearly kills himself with work. *Studiis* is dative; *cf.* Quint. ix. 3. 72, *qui se immoriturum legationi dixerat.*

86. morbo . . . capellae: goats are especially liable to sickness. *Cf.* Varro, *R. R.* ii. 3. 5, *capras sanas sanus nemo promittit; nunquam enim sine febri sunt.*

87. mentita seges: *sc. est,* and for the personification, *cf. Odes,* iii. 1. 30, *fundus mendax.* **enectus**: the word chosen (it usually means killed by violence) seems to indicate that he worked his ox to death.

88. media de nocte: *i.e.* without waiting for daylight; *arripuit* further points to a sudden resolution. **caballum**: *cf. Serm.* i. 6. 59, and the note.

90. scabrum intonsumque: *unkempt and unshaven,* a contrast to his appearance as described in line 50.

91. durus attentusque: *cf. Serm.* ii. 6. 82, *asper et attentus quaesitis.*

92. pol: *by Pollux,* an expression common in Plautus; *cf.* ii. 2. 138.

93. ponere: for *imponere; cf. Serm.* i. 3. 42, *isti Errori nomen virtus posuisset honestum*; and see Introd. § 35. *b.*

94. quod: *wherefore.* **genium**: your guardian spirit; *cf.* Ter. *Andr.* 289, *Quod ego per hanc te dextram oro et genium tuom.*

96. qui semel, *etc.*: the moral of the story.

98. modulo ac pede: *foot-rule.* **verum est**: *it is right; cf. Serm.* ii. 3. 312.

EPISTLE VIII.

1. Celso . . . Albinovano: the cognomen precedes the gentile name, as in i. 2. 1. **gaudere et bene rem gerere**: *i.e.* greeting and best wishes. *Cf.* Plaut. *Trin.* 772, *salutem ei nuntiet verbis patris: Illum bene gerere rem et valere et vivere.*

2. rogata: *sc. a me; at my request.* **comiti**: *a member of the staff; cf.* i. 3. 6, and the note. **scribae**: a private secretary, not an official *scriba.* **Neronis**: *i.e.* Tiberius; *cf.* i. 3. 2, and the note.

3. quaeret, *sc. Albinovanus.* **minantem**: *boasting that he*

would do, a poetical use of the word; *cf. Serm.* ii. 3. 9, *Atqui vultus erat multa et praeclara minantis.*

4. haud quia: colloquial and post-Augustan for *non quo.* **grando . . . vitis**: a common disaster; *cf. Odes*, iii. 1. 29, *verberatae grandine vineae.*

5. momorderit: used of cold in *Serm.* ii. 6. 45, *Matutina parum cautos iam frigora mordent.*

6. longinquis . . . agris: in summer cattle were sent to the plains of Lucania to pasture. *Cf. Epod.* 1. 27, *pecusve Calabris ante sidus fervidum Lucana mutat pascuis.*

10. cur . . . properent: a rhetorical question in the indirect form, equivalent in force to a causal clause. **arcere**: for *prohibere; cf.* i. 1. 31, *Nodosa corpus nolis prohibere cheragra.*

11. sequar . . . credam: depending on *quia*, line 7.

12. ventosus: *fickle as the wind.* With the general thought, *cf. Serm.* ii. 7. 28, *Romae rus optas, absentem rusticus urbem Tollis ad astra levis.* **Tibur**: according to Suetonius (*Vit. Horat.*), Horace had an estate at Tibur: *vixit plurimum in secessu ruris sui Sabini aut Tiburtini, domusque eius ostenditur circa Tiburti lucum. Cf.* also i. 6. 45, *sed vacuum placet Tibur.*

13. quo pacto rem gerat et se: *i.e.* how he succeeds and fares.

14. iuveni: *i.e.* Tiberius, who was at this time twenty-three years old.

15. gaudere: to express your pleasure, *i.e.* to congratulate him. **subinde**: *then; i.e.* afterward; not necessarily immediately, but when the occasion offered.

16. auriculis: *his dear ears;* note the force of the diminutive.

EPISTLE IX.

1. Septimius: doubtless the friend addressed in *Odes* ii. 6. **Claudi**: Tiberius Claudius Nero. **nimirum**: *of course;* ironical. **unus**: *i.e.* better than any one else; *cf. Serm.* ii. 3. 24, *domos mercarier unus Cum lucro noram.*

3. scilicet: *forsooth*, emphasizing *prece cogit.* **tradere**: *introduce; cf. Serm.* i. 9. 47, *hunc hominem velles si tradere.*

4. dignum: *as worthy.* **honesta**: the neuter is more general than the masculine would have been, *everything honorable.* **Neronis**: *of a Nero, i.e.* of a man of Nero's character.

5. fungi: *sc. me.*

6. valdius: *better; cf. Ars Poet.* 320, *fabula nullius veneris . . . valdius oblectat populum.* This shorter (colloquial) form is much less common than *validius.*

8. mea finxisse minora: *i.e.* pretended my influence was less than it really was.

9. commodus: *obliging.*

10. maioris . . . culpae: *i.e.* that suggested in lines 8–9.

11. frontis urbanae: *i.e.* the assurance of the man of the world, as contrasted with *pudor rusticus.* **descendi**: *I have had recourse. Cf.* Virg. *Aen.* v. 782, *preces descendere in omnes.* **praemia**: *privileges. Cf. Serm.* i. 5. 35, *insani praemia scribae.*

13. scribe tui gregis: *enroll in your company.* For this use of the genitive of the whole, *cf. Odes*, iii. 13. 13, *Fies nobilium tu quoque fontium. Grex* is here synonymous with the *cohors* of i. 3. 6; *Serm.* i. 7. 23. For a similar use of the word, *cf.* i. 4. 16, *Epicuri de grege porcum.* **fortem bonumque**: a conventional phrase; *cf. Serm.* ii. 5. 64, *forti Corano; Odes*, iv. 4. 29, *Fortes creantur fortibus et bonis.*

EPISTLE X.

1. iubemus: the so-called 'plural of modesty.'

2. amatores: referring to Horace alone, but plural on account of *iubemus.*

3. dissimiles: the genuine plural, agreeing with *nos*, subject of *adnuimus.* **cetera**: accusative of specification. **gemelli**: diminutive of affection.

4. negat: parenthetical with a change of construction. As to their dislikes they agree perfectly, but in their likes there is the one difference, which is the subject of the Epistle.

5. noti: *well-acquainted.*

7. circumlita: the word is used because the moss is thought of as giving color to the stones, as paint would.

8. quid quaeris: *in short*, a common phrase in Cicero's letters, in force very much like *quid multa.* **vivo**: *I really live*, contrasted with mere existing. **regno**: *am king.* **ista**: the demonstrative pronoun of the second person, looking forward to *effertis* and also with a touch of contempt.

9. rumore secundo: *with shouts of approval*, a common expression; a sort of poetic formula. *Cf.* Enn. *Ann.* 260, *Mox auferre domos populi rumore secundo.*

10. liba recuso: the priest's slave was fed so much on sacrificial cakes, that he became tired of them. As usual Horace identifies himself with the object of his comparison.

11. pane: ablative with *egeo; cf. Odes*, i. 22. 2. Horace uses the genitive in *Serm.* i. 1. 59; i. 4. 118, *etc.* **iam**: modifying *potiore, which has come to be preferable.*

12. naturae convenienter: *in harmony with nature; cf. Serm.* i. 1. 50. *Naturae* illustrates the use of the dative with adverbs derived from verbs or adjectives which govern the dative; *cf. cui non conveniet*, line 42 below.

13. ponendaeque domo: dative of the gerundive, expressing purpose. *Domui* is the more common form of the dative, but appears seldom in poetry.

15. plus tepeant hiemes: not that the winter was less severe in the country, but the country house was kept warm and comfortable. *Cf. Serm.* ii. 3. 10, *tepido villula tecto.*

16. leniat . . . leonis: *i.e.* where the summer is cooler. The sun enters the constellation of the Lion July 23d, and at about the same time the Dog-star rises. The Lion is represented as roused to fury by the heat of the sun.

18. divellat: *interrupts*, instead of the more usual *abrumpat.*

19. Libycis . . . lapillis: referring to mosaic pavements. The Numidian marble was a favorite one. The pavements were, of course, made of bits of marble of different colors and kinds, but Horace, as usual, takes a special example. The pavements were often sprinkled with perfumes, but even then did not smell so sweet as the grass.

20. vicis: *the streets, cf. Serm.* i. 9. 13, *cum ille . . . vicos, urbem laudaret.* **plumbum**: the lead pipes in which the water was carried from the reservoirs to the tanks (*lacus*).

21. trepidat: *cf. Odes*, ii. 3. 12, *quid obliquo laborat Lympha fugax trepidare cursum.*

22. nempe: *why!* **varias**: *i.e.* of variegated marbles, such as the Phrygian. **nutritur silva**: even in the city one tries to counterfeit the beauties of nature; *cf. Odes*, iii. 10. 5, *nemus Inter pulchra satum tecta.*

23. longos prospicit agros: an example is the house of Maecenas; *cf. Odes*, iii. 29. 5 ff.

24. expelles: paratactic use of the future, with conditional force. For the expression, *cf.* Catull. 105, *Mentula conatur Pipleum scandere montem: Musae furcillis praecipitem eiciunt.*

25. mala . . . fastidia: *pèrverse contempt.*

26. Sidonio . . . ostro: the genuine costly Phoenician purple, known variously as Sidonian and Tyrian. Dative with *contendere.* **contendere**: *to compare*, so as to distinguish the real from the imitation.

27. Aquinatem . . . fucum: a kind of lichen from which a purple dye was extracted. The business seems to have been carried on at Aquinum, but we have no other mention of it.

28. propiusve medullis: *closer to his heart; i.e.* which will more nearly affect his interests.

29. vero distinguere falsum: in moral questions, contrasted with the material one just mentioned; *vero* is ablative of separation.

30. plus nimio: *excessively, far too much. Cf. Odes*, i. 18. 15, *tollens vacuom plus nimio Gloria verticem.*

31. quatient: *cf. Odes*, iii. 3. 4, *mente quatit solida;* and with the general sentiment, *Odes*, ii. 10. **mirabere**: with the sentiment, *cf.* that of i. 6.

33. reges: *the rich*, as is clear from *paupere tecto. Cf. Serm.* i. 2. 86. **praecurrere**: as in a race; *cf. Serm.* i. 7. 8, *Barros ut equis praecurreret albis.*

34. cervus equum: according to Aristotle, *Rhet.* ii. 20, this fable was invented by Stesichorus, to warn the people of Himera against putting themselves in the power of Phalaris.

35. minor: *the loser, i.e.* the horse.

36. opes: *help*, strictly 'material resources'; *cf.* Cic. *ad Att.* ix. 16, (*Caesar*) *iam 'opes' meas, non ut superioribus litteris 'opem' expectat.*

39. veritus: *through fear of.* **metallis**: *riches*, lit. *mines*, which were one of the principal sources of wealth to the Romans.

40. improbus: *i.e.* as he richly deserves.

41. aeternum: *for ever;* accusative of the inner object with *serviet. Cf.* Virg. *Aen.* vi. 617, *sedet aeternumque sedebit Infelix Theseus.* **nesciet**: future, looking forward to the time of *serviet.*

42. cui non conveniet, *etc.*: the sentence is condensed, the thought being: a man whose property is not suited to his condition in life will be like a man with a badly fitting shoe, which will trip him up if it is too large, and gall him if it is too tight. **olim**: *cf. Serm.* i. 1. 25, and the note.

44. laetus: *if you are contented and happy;* a condensed expression for *si laetus sorte tua vives, vives sapienter.*

45. nec dimittes: *and do not let me go;* the future in a mild command. **incastigatum**: a word coined by Horace.

46. cessare: *i.e.* to take a proper amount of rest and recreation. *Cf.* i. 7. 57.

47. imperat aut servit: *is either master or slave*; *cf.* Sen. *de Vita Beat.* 26. 1. *divitiae enim apud sapientem virum in servitute sunt, apud stultum in imperio.*

48. digna: *i.e.* which ought by right. **sequi funem**: the metaphor is from leading an animal; *cf. Serm.* ii. 7. 20, *Qui iam contento iam laxo fune laborat. Tortum* seems to mean strong, well twisted, and so is not altogether colorless.

49. dictabam: the epistolary imperfect; as Horace began his letter somewhat after the conventional manner, so he closes. **putre**: *crumbling.* **Vacunae**: a Sabine goddess, whose name, of uncertain meaning, Horace connects, seriously or humorously, with *vaco vacuus, etc.*

50. non simul esses: *that you were not with me,* a colloquial expression; *cf.* Cic. *ad Att.* vi. 2. 8, *scribis morderi te interdum, quod non simul sis.* The subjunctive represents Horace's thought when he wrote the letter, viewed from the time when the letter was received.

EPISTLE XI.

1. quid tibi visa: *sc. est, how did you like?* For the neuter *quid, cf. Serm.* i. 6. 55, *dixere quid essem.* **Bullati**: otherwise unknown. **nota**: *famous;* Lesbos was especially noted as the home of Alcaeus and Sappho.

2. concinna: *trim,* of the elegance of the buildings and the regularity of the city. **regia**: *capital, royal abode.*

3. maiora minorave fama: *i.e.* did they come up to your expectations?

4. cunctane . . . sordent? *i.e.* are they all inferior? **prae**: *in comparison with.*

5. venit in votum: *i.e.* would you wish to live in. *Cf. Serm.* ii. 6. 1, *hoc erat in votis.*

6. Lebedum: a small town on the coast between Smyrna and Colophon. The point is, do you find any place, however insignificant, attractive after the discomforts of travel? **odio maris atque viarum**: *cf. Odes,* ii. 6. 7, *Sit modus lasso maris et viarum.*

7. Gabiis . . . Fidenis: these two towns, important places in

early times, had, with Ulubrae (line 30 below), become typical examples of deserted cities. *Cf.* Juv. x. 99 ff., *Huius, qui trahitur, praetextam sumere mavis, An Fidenarum Gabiorumque esse potestas Et de mensura ius dicere, vasa minora Frangere pannosus vacuis aedilis Ulubris.*

8. vellem: *I should be glad;* potential subjunctive.

9. et: note the hyperbaton.

10. Neptunum . . . spectare: *cf.* Lucr. ii. 1 f. *Suave, mari magno turbantibus aequora ventis, E terra magnum alterius spectare laborem.*

11. Capua Romam: by the Appian Way; *cf. Serm.* i. 5. 6.

12. in caupona vivere: although an inn may be a delightful haven of rest under the circumstances, he would not wish to spend his whole life in one.

13. frigus collegit: *has been thoroughly chilled.* **furnos**: *cf. Serm.* i. 4. 37, and the note. A man who was cold might well take refuge in a public bakery or in a bath, but would not be contented to remain there forever.

14. plene: *to the full.*

16. trans Aegaeum . . . vendas: *i.e.* the merchant does not sell his ship and remain on the other side of the Aegean because he has had a stormy passage.

17. incolumi: *a healthy man;* dative governed by *facit; cf. Serm.* i. 1. 63. **Rhodos et Mytilene**: *cf. Odes*, i. 7. 1. **facit quod**: *are what;* lit. *do to him what.*

18. paenula: a rough heavy *cloak*, worn in cold or rainy weather. The Eastern resorts are as little suited to a man in sound health as such a cloak would be in the heat of summer. **campestre**: *sc. velamentum*, a leather apron worn when exercising in the Campus; *cf.* Aug. *Civ. Dei*, xiv. 17, *campestria Latinum verbum est, sed ex eo dictum, quod iuvenes, qui exercebantur in Campo, pudenda operiebant.* This, Horace says, would be an inappropriate dress in cold weather.

19. Tiberis: *i.e.* swimming in the Tiber, a favorite form of exercise; *cf. Serm.* ii. 1. 8. **caminus**: whence our word 'chimney,' a kind of stove; *cf. Serm.* i. 5. 81.

20. dum licet, *etc.*: *while one may and while fortune smiles; i.e.* as long as one is *incolumis* (*cf.* line 17).

21. absens: *i.e.* from a distance. Note the emphatic position of this word and of *Romae.*

23. in annum: *cf.* i. 2. 39, *differs curandi tempus in annum?*

24. vixisse . . . dicas: *cf. viro*, i. 10. 8, and the note.

26. arbiter: *which commands*, as we speak of a place command-

ing a fine view; with the general sense, *cf. Odes*, i. 3. 15, *arbiter Hadriae.*

28. strenua inertia: oxymoron; *cf.* Plin. *Epist.* ix. 6. 4, *otiosissimae occupationes.* **navibus atque quadrigis**: *i.e.* by travel on land and sea. Perhaps, as Kiessling suggests, there is in *quadrigis* a reference to the metaphor in *Serm.* i. 1. 112.

29. hic: *at home.*

30. Ulubris: an obscure village in the Pomptine Marshes. See note on *Gabiis . . . Fidenis*, line 7.

EPISTLE XII.

2. recte frueris: *i.e.* if you know how to enjoy them to the full. *Cf.* i. 6. 29, *recte vivere.* **non est ut**: *it is not possible that; cf. Odes*, iii. 1. 9. *est, ut viro vir latius ordinet Arbusta sulcis.*

3. ab Iove: the only case of *ab* before a consonant in the *Serm.* and *Epist.* **tolle**: *away with. Cf. Odes*, ii. 5. 9, *tolle cupidem immitis uvae.*

7. in medio positorum: *what is at hand;* the genitive is governed by *abstemius;* a Greek construction; see Introd. § 40. *b.*

8. urtica: *nettle;* used as food. **ut**: *though.*

9. liquidus Fortunae rivus: the Pactolus, which had become proverbial. *Cf. Epod.* 15. 19, *Sis pecore et multa dives tellure licebit Tibique Pactolus fluat.*

10. vel quia: *i.e.* you will live economically from a natural love of it, or because you think it right. **nescit** = *nequit.*

12. Democriti: Democritus of Abdera, a contemporary of Socrates, called 'the laughing philosopher.' Cicero says of him (*de Fin.* v. 29. 87), *certe ut quam minime a cogitationibus abduceretur, patrimonium neglexit, agros deseruit incultos.*

13. peregre est: *is abroad.*

14. inter: *in the midst of; cf.* i. 4. 12, *Inter spem curamque, timores inter et iras.* **scabiem**: *cf.* Cic. *de Leg.* i. 17. 47, *quae natura bona sunt, quia dulcedine hac et scabie carent, non cernunt satis.*

15. nil parvum sapias: *i.e.* you follow no petty philosophy; *parvum* is accusative of the inner object. **adhuc**: so far. **sublimia**: celestial themes, such as are mentioned below.

16. compescant: *control; cf. Odes*, i. 16. 22, *compesce mentem.* **temperet**: *cf. Odes*, i. 12. 15, *Qui mare ac terras variisque mundum Temperat horis.*

17. stellae: *the planets.* **sponte sua iussaene**: *i.e.* whether they are endowed with intelligence, and control themselves, or are ruled by mechanical laws.

18. quid premat, *etc.*: of the phases of the moon; *obscurum* is used proleptically with *premat*, *buries in darkness*; *cf.* Virg. *Aen.* iv. 80, *post ubi digressi, lumenque obscura vicissim Luna premit.*

19. quid velit et possit: *i.e.* its meaning and power. **concordia discors**: *the discordant harmony*, an oxymoron. Manilius, i. 141, speaks of it as *discordia concors.*

20. Empedocles: a native of Agrigentum, who lived about 450 B.C. He believed that all things had their origin and their end in the influence of love and hate on the four elements, — earth, air, water, and fire. **Stertinius acumen**: *cf. virtus Scipiadae, Serm.* ii. i. 72, and the note. Stertinius is mentioned as a type of the Stoics; *cf. Serm.* ii. 3. 33 and 296.

21. piscis seu porrum: *i.e.* costly or simple fare; *cf. Serm.* ii. 2. 120, *piscibus urbe petitis.* **trucidas**: with reference to the Pythagorean belief that animals and some vegetables contained the souls of human beings; *cf. Serm.* ii. 6. 64, *faba Pythagorae cognata.*

22. utere: *i.e.* make friends with. **Pompeio Grospho**: *cf. Odes*, ii. 16. **ultro**: *freely*, more lit. *without being asked.*

23. verum: *right; cf.* i. 7. 98.

24. amicorum: appositional genitive. The idea seems to be that one can secure friends at a small outlay when those who are to be won by favors are good men; for their desires and demands will be small.

25. ignores . . . loco res: note the rhyme (probably accidental).

26. Cantaber: the Cantabrians were conquered by Agrippa in 19 B.C.

27. Armenius: Armenia submitted to Tiberius without resistance, after the king Artaxias had been murdered by his subjects. **Phraates**: he restored to the Romans the standards which had been taken from Crassus, and sought their friendship in 20 B.C.

28. genibus minor: *i.e.* humbled and on his knees, as he is represented in coins commemorative of the event.

EPISTLE XIII.

1. saepe diuque: *repeatedly and at length.*

2. reddes: future with imperative force. **signata**: *i.e.* packed in a *scrinium* (*cf. Serm.* i. 1. 120) and sealed. **Vini**: otherwise unknown.

3. denique: *finally; i.e.* even if everything else is favorable, it is to be given only if Augustus asks for it.

4. studio nostri: *through your interest in me.* **pecces**: probably used in the same sense as in i. 1. 9. **odium . . . importes** *i.e.* make the gift unwelcome.

5. sedulus: *cf. Serm.* i. 5. 71. **opera vehemente**: *i.e.* by too great enthusiasm.

6. uret: *galls.*

7. quo perferre iuberis: *your destination; sc. eo* modifying *impingas.*

9. vertas in risum: *i.e.* are laughed at as rightly named. **fabula**: *the talk of the town; cf. Epod.* 11. 8, *heu me, per Urbem . . . fabula quanta fui.*

10. uteris: the future has the force of an imperative. **lamas**: *bogs;* from the stem *lac-* (of *lacus*) + *-ma.*

11. victor propositi: *i.e.* having accomplished your purpose.

12. sic: looks forward to the following purpose clauses introduced by *ne.*

14. Pyrrhia: *Pyrrhia nomen est ancillae in quadam fabula Titinii, quae furata lanae glomos ita gestavit ut deprehensa sit,* Comm. Cruq.

15. tribulis: a member of the same tribe as his host, and so invited for political reasons. The reference is to a humble guest who comes on foot, carrying his shoes and hat (to be worn home at night) under his arm.

16. volgo: *i.e.* to anybody and everybody.

17. quae possint: a clause of characteristic; he is not to boast of the excellence of the poems which he is carrying.

18. oratus: *i.e.* although many people earnestly beg you to stop and tell them your errand. **nitere porro**: *push on.*

19. cave: with short final *e*, as was usual in comedy and doubtless in the language of every day. **mandataque frangas**: *and break what has been entrusted to you,* as if he were a beast of burden and the poems were fragile ware.

EPISTLE XIV.

1. vilice: the steward or overseer of the slaves on a country estate. His duties and qualifications are described at length by Cato, *de Agr.* 5. **silvarum**: *cf. Serm.* ii. 6. 3, *paulum silvae super his foret.* **mihi me reddentis**: *i.e.* that makes me myself again.

2. habitatum: with concessive force, *though it is occupied by* **focis**: *households*; lit. *hearths.*

3. Variam: a small town on the Anio, eight miles from Tibur; it was the nearest market town. **patres**: *i.e. patres familias*, who went to Varia to market, and for the local political meetings.

4. certemus: *let us decide*, as of a wager. **spinas**: *thorns*, used metaphorically of moral failings.

5. res: *his property*, *i.e.* the estate.

6. Lamiae: subjective genitive. For the name, see *Odes*, iii. 17. **moratur**: for the indicative with *quamvis*, see Introd. § 45. *b.*

7. fratrem . . . de fratre: the repetition emphasizes the persistence of the laments; *cf. Odes*, i. 13. 1, *cum tu, Lydia, Telephi . . . Telephi.*

8. insolabiliter: a word coined by Horace. The spondaic rhythm suits the thought. **istuc**: *to where you are*, *i.e.* to his country residence.

9. amat: *longs to*; *cf. Odes*, iii. 9. 24, *tecum vivere amem.* **spatiis**: *the course*; a metaphor from the races.

10. viventem: *sc. te*, and *me* with *beatum.*

11. *Cf. Serm.* i. 1. 1 ff.

12. causatur: *blames*; lit. gives as the cause of his discontent.

13. qui se non effugit: *cf.* i. 11. 27, *Caelum non animum mutant qui trans mare currunt.*

14. mediastinus: *when you were a drudge*; the term is used of a slave who had no fixed duties, but was liable to be called on to do any kind of work; *i.e.* he was *in medio.* **tacita prece**: *i.e.* as something too good to be prayed for openly.

15. ludos et balnea: the chief attractions of the city for the common people.

17. quandocumque: *i.e.* only when it is absolutely necessary.

18. eo: *in that respect.* **disconvenit**: *cf.* i. 1. 99, *vitae disconvenit toto ordine*, and the note.

19. tesqua: according to the Comm. Cruq., the word is Sabine. Except for its use here and in Lucan vi. 41, it is archaic.

20. mecum qui sentit: *i.e.* I and people like me.

21. uncta: *greasy.* **popina**: a word of Sabine origin; the corresponding Latin form would be *coquina.*

23. angulus iste: the contemptuous term applied by the *vilicus* to Horace's estate. **piper et tus**: the products of Arabia and India, which of course could not be grown at all in Italy. **ocius**: *rather than*, lit. *sooner than.*

24 vicina . . . taberna: Horace's villa was three or four miles from the nearest road.

25. meretrix tibicina: like the *copa* of Virgil's poem of that name.

26. strepitum: *cf. Odes*, iv. 3. 17, *testudinis aureae dulcem strepitum.* **terrae gravis**: *i.e.* treading heavily on the earth. *Cf. Odes* iii. 18. 15, *Gaudet invisam pepulisse fossor Ter pede terram.* **et tamen urges**: and yet, though you have no amusements, you have to struggle with the neglected fields; *cf.* Tibull. i. 9. 8, *Et durum terrae rusticus urguet opus.*

28. strictis frondibus: used for fodder. *Cf.* Cato, *de Agr.* 30, *bubus frondem ulmeam, populneam, querneam, ficulneam, usque dum habebis, dato.*

29. rivus: the Digentia.

30. multa mole: *with many a dam.*

31. quid . . . dividat: *i.e.* what makes the difference between us.

32. tenues: *fine*, of fine material. **nitidi**: *cf. Odes*, ii. 7. 7, *coronatus nitentes Malobathro Syrio capillos.*

33. immunem: *though with empty hands.* **Cinarae**: see note on i. 7. 28.

34. bibulum: governed by *seis.* **liquidi**: *clear.* **media de luce**: *cf. Serm.* ii. 8. 3, *de medio potare die.*

35. cena brevis: *i.e.* a dinner of few courses begun at the usual time instead of *media de luce.* **somnus in herba**: instead of the *comissatio*, or symposium.

36. nec lusisse . . . sed non incidere: *i.e.* he is not ashamed of having enjoyed the pleasures of youth, but he would be ashamed not to be able to cut them short at the proper time.

38. limat: lit. *files*, and so like *mordet* in *Odes*, iv. 3. 16. *Oculo . . . limat* makes a play on the expression *limis oculis*, *Serm.* ii. 5. 53, where see note.

39. rident: that is, they laugh good-naturedly at Horace's attempts at farm work.

40. diaria: *daily rations*, instead of the abundance of the country.

41. horum: *i.e. servorum urbanorum.*

42. calo: *the stable boy*, who comes with Horace from the city, where his duties are doubtless those of a *mediastinus* (*cf.* line 14).

43. piger: to be taken with *bos*, although it makes an awkward caesura; *because of his laziness*, supposing the horse to have an easier life.

44. censebo: *I should advise*, approaching the potential subjunctive in its force. **exerceat**: *should practice;* jussive subjunctive dependent on *censebo*.

EPISTLE XV.

1. Veliae: a town in Lucania, twenty-four miles south of Paestum, noted for its excellent climate. **caelum**: *the weather*. **Vala**: C. Numonius Vala, a friend of Horace's, living in the vicinity of Velia and Salernum. The name occurs in inscriptions of that region. **Salernum**: a town in Campania, twenty-three miles north of Paestum, still noted for its beauty.

2. quorum hominum: *i.e.* what sort of people there are there, whether they are friendly and hospitable. A genitive of quality. **qualis via**: *what sort of a road there is.* The *via Popillia* led from Capua to Salernum, but then turned off toward Rhegium, so that there was no regular Roman road leading to Velia. **Baias**: see note on i. 1. 83.

3. Musa Antonius: a freedman and physician of Augustus, who had cured him of a serious illness, in 23 B.C., by the cold water treatment. See Suet. *Aug.* 81, *quia calida fomenta non proderant, frigidis curari coactus auctore Antonio Musa.* On the inversion of the names, see *Superbus, Serm.* i. 6. 12, and the note. **supervacuas**: *useless*, because he prescribed the cold water treatment, and Baiae was noted for its hot baths. **illis . . . invisum**: *i.e.* Horace is unpopular at Baiae, because he does not use the local baths.

4. cum: *now that.*

5. murteta: *myrtle groves* near Baiae, in which there were hot baths, mentioned by Celsus, ii. 17 and iii. 2.

6. dicta: *which are said to.* **cessantem**: lingering, *i.e.* 'chronic.'

7. sulpura: *i.e.* sulphur baths. **vicus gemit**: *the town* (*i.e.* Baiae) *laments.*

8. supponere fontibus: as in a shower bath.

9. Clusinis: at Clusium in Etruria. The cold baths there are not elsewhere mentioned. **Gabios**: *cf.* Juv. vii. 3, *cum celebres notique poetae Balneolum Gabiis, Romae conducere furnos Temptarent.*

10. deversoria nota: *sc. equo; the familiar inns*, where the road turned off toward Baiae.

12. laeva stomachosus habena: *with an angry pull on the left*

rein, as the horse tries to turn off to the right: *habena* is ablative of instrument, 'showing his anger with the left rein.'

13. equi . . . in ore: *i.e.* the horse is guided by the bit and not by words.

14. Horace renews the questions which he interrupted by the digression beginning with line 2, and asks about the supply of bread and water.

15. collectos: *i.e.* in cisterns.

16. iugis aquae: *running water; cf. Serm.* ii. 6. 2. **nihil moror**: *I don't care at all for. Cf.* Plaut. *Trin.* 297, *Nil ego istos moror faeceos mores.*

17. quidvis: *anything*, not referring to wine alone. **perferre**: *put up with.*

18. ad mare cum veni: *i.e.* when I mingle with the fashionable world at a seaside resort.

19. cum spe divite: *cf.* i. 5. 17, (*ebrietas*) *spes iubet esse ratas.*

21. Lucanae: with reference to Velia. **iuvenem**: *i.e.* as if I were a young man.

The questions are renewed after another digression, which artistically breaks the monotony of a series of inquiries.

22. lepores: highly esteemed as food; *cf.* Mart. xiii. 92, *Inter quadrupedes mattea prima lepus.* **apros**: the Lucanian boars were famous. *Cf. Serm.* ii. 8. 6.

23. echinos: *sea-urchins. Cf. Serm.* ii. 4. 33, *Miseno oriuntur echini.* The sea-urchin is a favorite article of food with the Greeks of to-day.

24. Phaeax: *i.e.* 'well groomed' like a Phaeacian; *cf.* i. 2. 28, *Alcinoique In cute curanda plus aequo operata iuventus.*

25. accredere: the preposition seems to have intensive force, *fully believe.*

26. Maenius: *cf. Serm.* i. 3. 21.

27. fortiter: with sarcastic force. **urbanus**: *cf.* i. 9. 11, *frontis urbanae praemia; urbanus* is to be taken with *scurra; cf.* Plaut. *Most.* 15, *Tu urbanus vero scurra, deliciae populi, Rus mihi tu obiectas?*

28. vagus: explained by the following relative clause. He was not a *certus conviva* (*cf.* i. 7. 75) at some great man's house. **praesepe**: *cf.* Plaut. *Curc.* 227, *Tormento non retineri potuit ferreo, Quin reciperet se huc esum ad praesepem suam.*

29. impransus: *on an empty stomach*, the *prandium* being the first substantial meal of the day; *cf. Serm.* ii. 2, *impransi mecum disquirite.*

civem . . . hoste: a proverbial expression. *Cf.* Plaut. *Trin.* 102, *Hostisne an civis comedis parvi pendere.*

30. fingere saevus: a common use of the infinitive in Horace. See Introd. § 46. *a.*

31. pernicies et tempestas: for a similar comparison, *cf.* Plaut. *Capt.* 911, *Clades calamitasque intemperies modo in nostram advenit domum.* **barathrum**: as we might say, *bottomless pit.*

32. quicquid quaesierat: *i.e.* all his earnings.

33. nequitiae: *his wicked wit*, which called forth applause or inspired fear. **nil . . . abstulerat**: *i.e.* when he had failed to get dainties or the means of purchasing them, he ate coarse food with avidity.

34. patinas: *whole platefuls.* Accusative object of *cenabat*; see Introd. § 38. *a.* **omasi**: *tripe*, a coarse food.

35. agninae: a substantive with ellipsis of *carnis.* *Cf.* Plaut. *Aul.* 373. *Capt.* 849. **tribus ursis**: so with us the bear is proverbial for his appetite; *cf.* the expression, 'hungry as a bear.' **quod satis esset**: *enough for.* *Quod* refers loosely to *patinas*, without taking its gender and number. *Esset* is subjunctive in a clause of characteristic.

36. scilicet ut: *i.e.* to the extent of saying. **lamna**: the syncopated form is perhaps colloquial; see note on *caldior*, i. 3. 53. *Cf. Odes* ii. 2. 5, *inimice lamnae.*

37. correctus Bestius: *i.e.* reformed to the standard of Bestius; more lit., 'corrected so as to become a Bestius.' Bestius is referred to by Persius, vi. 37, *Bestius urguet doctores Graios.* He is perhaps taken, like Maenius, from Lucilius; at any rate, it is obvious that he criticised the luxurious living of his time to such an extent as to become proverbial.

38. quicquid . . . praedae maioris: *i.e.* whenever he had made a richer haul than usual.

39. verterat in fumum et cinerem: *i.e.* after he had lost his property; a common metaphor. Note the pluperfect with *ubi*, to represent the action as completed in the past.

41. turdo: a luxury; *cf. Serm.* ii. 2. 72; ii. 5. 10. **volva**: the sow's *matrix*, considered a great delicacy by the Romans.

42. nimirum: *you see.* **hic**: *that sort of a man.* *Cf.* i. 6. 40, *ne fueris hic tu.*

43. satis . . . fortis: *i.e.* in putting up with ordinary living.

44. unctius: *richer.* *Cf.* Mart. v. 44. 7, *unctior cena.*

46. fundata: *solidly invested.* *Cf.* Cic. *Rab. Post.* i. 1. 1, *quod*

fortunas suas, fundatas praesertim atque optime constitutas, potestati regiae libidinique commiserat.

EPISTLE XVI.

1. ne perconteris: that you may not ask, depending on *scribetur* in line 4. **Quincti**: who he was, is unknown. Kiessling points out that the epithet *optimus* is used sparingly by Horace. He applies it to his father (*Serm.* i. 4. 105), to Maecenas (*Serm.* 1. 5. 27), to Virgil (*Serm.* i. 6. 54), and to Aristius Fuscus (*Serm.* i. 10. 82), while he calls Trebatius *pater optime* (*Serm.* ii. 1. 12). Hence Quinctius must have stood high in his list of friends.

2. arvo: land ploughed for grain, and hence equivalent here to grain.

3. pratis: *pasture lands*, hence referring to cattle; *cf. arvo*, line 2 above.

4. forma: *aspect*, as determined by the kind of crops. **situs**: *its situation.* **loquaciter**: *i.e.* in full detail, implying that the subject is one on which Horace loves to talk.

5. continui montes: *sc. sint;* it would be an uninterrupted mass of hilly ground but for the valley. **ni dissocientur**: *if they* (the mountains) *were not divided.* A condition contrary to fact with the present subjunctive; an archaic usage.

6. sed ut: *i.e.* the valley is shaded, except that the rising sun shines on its right slope and the setting sun on its left.

8. quid si: *i.e.* what would you say to the following in addition to what I have already told you?

10. fruge: *i.e. glandibus.*

11. Tarentum: famous for its beauty and admired by Horace; *cf. Odes*, ii. 6. 13 f.

12. fons: possibly the *fons Bandusiae* of *Odes*, iii. 13. **rivo**: the Digentia; *cf.* i. 14. 29 f. **idoneus**: *i.e.* large enough to.

13. Hebrus: proverbially cold; *cf.* i. 3. 3, and the note. **ambiat**: *flows through in winding course; cf. Ars Poet.* 17, *properantis aquae per amoenos ambitus agros.*

14. capiti . . . alvo: *cf.* i. 15. 8.

15. dulces . . . amoenae: respectively subjective and objective, *dear* and *charming.*

16. incolumem: *in good health; cf.* i. 11. 17. **Septembribus horis**: the unhealthful season in the city; *cf.* i. 7. 5, and the note.

17. quod audis: *what you are said to be; cf.* i. 7. 38, and the note.

18. iactamus . . . omnis Roma: *all of us Romans have been extolling.* For the construction, *cf. Odes*, iv. 2. 50, *Non semel dicemus, io Triumphe, Civitas omnis;* i. 10. 1.

19. vereor, *etc.*: *i.e.* I fear that you may care more for reputation than for real worth.

20. alium sapiente: the ablative of comparison with *alius; cf.* ii. 1. 240, *alius Lysippo.*

22. febrem: *the quartan ague* (*quartana, Serm.* ii. 3. 290), which was intermittent, and, according to Celsus, iii. 3, *incipiunt fere ab horrore . . . ubi totum corpus intremit.* **sub tempus edendi**: *at meal time;* for the force of *sub*, *cf. Serm.* i. 1. 10.

23. unctis: since the ancients ate for the most part with their fingers, this epithet has not the grotesque effect that it would have if translated literally into English. As Doederlein says, it is practically the same as 'with knife and fork in hand.'

24. stultorum incurata: note the emphatic position of both words. **pudor malus**: *false shame; cf.* ii. 3. 39.

25. tibi: dative of the apparent agent with *pugnata.*

26. vacuas: *attentive*, to the flattery. *Cf.* Lucr. i. 50, *vacuas auris animumque . . . adhibe veram ad rationem.*

27–30. According to the Comm. Cruq., these lines are from a panegyric of Augustus by L. Varius.

28. servet in ambiguo: *i.e.* may he not reveal.

30. pateris: *allow yourself.*

31. respondesne: *-ne* here apparently has the force of *nonne; cf. Epod.* 4. 7, *videsne . . . ut ora vertat huc et huc euntium Liberrima indignatio?* **tuo nomine**: *i.e.* accepting the compliment. **nempe**: the reply of Quinctius to Horace's insinuation, '*Why, of course.*'

32. ac tu: *and so do you*, as well as I.

33. qui: *i.e. populus; cf.* line 21.

34. detulerit fascis indigno: *cf. Serm.* i. 6. 15, *populo, qui stultus honores Saepe dat indignis.*

35. tristis recedo: *cf. Lucr.* iii. 997, *semper victus tristisque recedit.*

36. idem: *i.e. populus.* **furem**: *sc. me esse.*

37. laqueo . . . paternum: as a type of the height of wickedness; *cf. Odes*, ii. 13. 4, *Illum et parentis crediderim sui Fregisse cervicem.*

38. colores: *i.e.* from pale to red and back again; hence the plural.

40. mendosum: the opposite of *emendatus* in line 30. **medicandum**: *i.e.* in a moral sense.

41. qui . . . servat: *i.e.* the law-abiding citizen.

42. quo . . . iudice: *i.e.* as one of the *iudices selecti*; see *Serm.* i. 4. 123, and the note. **secantur**: *are decided*; lit. 'cut off.' An unusual meaning of the word; *cf. Serm.* i. 10. 15.

43. sponsore: *surety.* **tenentur**: with *res* means *secured*, with *causae*, *won*; zeugma.

44. sed videt: his private life does not correspond with his reputation as a public man.

45. introrsum turpem . . . decora: see *Serm.* ii. 1. 64, and the note.

46. Mere negative virtue amounts to little.

47. loris non ureris: *cf. Epod.* 4. 3, *Hibericis peruste funibus latus*; *Serm.* ii. 7. 58, *uri virgis.*

48. cruce: crucifixion was a common punishment for slaves.

49. Sabellus: apparently for the first person, *a plain, honest Sabine like myself*; so called on account of his estate in the Sabine country.

50. cautus enim metuit . . . lupus: yet he cannot be called *bonus et frugi.*

51. miluus: perhaps a kind of flying fish, 'kite-fish'; Plin. *N. H.* ix. 82, *volat hirundo, sane perquam similis volucri hirundini, item miluus.* Or perhaps, as the connection with *accipiter* suggests, the bird itself. Birds are sometimes caught with hook and line.

52. oderunt: contrasted with an implied *metuunt.* Note the emphatic position of *oderunt* and *virtutis amore*; *it is from love of virtue that the good cannot bear to do wrong.*

53. tu: emphatic; contrasted with *boni.* **formidine poenae**: contrasted with *virtutis amore.*

54. sit: jussive subjunctive with conditional force.

55. unum: *sc. modium.*

56. damnum . . . non facinus: *i.e.* in his master's eyes, though morally it is the same thing. **pacto . . . isto**: *in that case, i.e.* according to your standard. Note the force of *isto.*

57. vir bonus: such a one as is described in lines 41 f.

59. clare, clare: with the order and repetition, *cf.* line 14 above. He prays loudly, but mutters his real wishes.

60. metuens audiri: for the construction, *cf.* i. 7. 4. **Laverna**: a goddess of thieves.

61. iusto sanctoque: attracted to the case of *mihi*, understood. **videri**: emphatic, *to* SEEM.

63. qui: *how?*

64. in triviis fixum: probably simply lying on the ground in the dust and mud.

66. mihi: *in my eyes;* dative of the person judging. B. 188. 2. *b.*

67. perdidit arma: the height of disgrace was to be a ῥῳάσπις, as Horace humorously describes himself as having been at Philippi; *cf. Odes*, ii. 7. 10.

69. possis: the indefinite second person, addressed to people in general. **captivum**: *i.e.* such a man is really a slave, and may have his uses.

70. durus: *cf.* i. 7. 91, *durus, Voltei, nimis attentusque videris Esse mihi.* The man is really working for his own interests, but he benefits the public more than he does himself.

72. annonae prosit: *i.e.* bring down the price of grain, — as we say, 'relieve the market,' — by importing large quantities. **penus**: *cf.* Cic. *Nat. Deor.* ii. 27. 68, *est enim omne quo vescuntur homines penus.*

73. Pentheu: a paraphrase of Euripides, *Bacchae*, 492–498, where Dionysus, disguised as a Lydian priest, defies Pentheus, king of Thebes, who had attempted to prevent the introduction of the Bacchic worship.

79. ultima linea: *i.e.* the line which marks the finish of the race.

EPISTLE XVII.

1. consulis: on *quamvis* with the indicative, see Introd. § 45. *b.*

2. quo tandem pacto: *how, pray;* transferred to the indirect form. **maioribus**: *great men. Cf. Serm.* ii. 1. 61, *maiorum amicus.* **uti**: *to treat, i.e.* in one's association with them.

3. docendus adhuc: *i.e.* who has not himself learned the full lesson. **amiculus**: *a humble friend*, the force of the diminutive.

4. caecus iter monstrare: a proverbial saying, somewhat like ours of the blind leading the blind.

5. et nos: *even I;* so-called 'plural of modesty.' **fecisse**: perfect infinitive emphasizing the accomplishment of the act. *Cf.* i. 18. 59; *Serm.* i. 2. 28; ii. 3. 187; *Ars Poet.* 98; and see Introd. § 44. *f.*

6. primam in horam: while the attendant on the great would have to be up before sunrise, to be on time with his morning call. *Cf.* Mart. iv. 8. 1, *Prima salutantes atque altera conterit hora.*

7. pulvis . . . strepitus . . . caupona: on journeys which the client sometimes made with his patron; *cf. Serm.* ii. 6. 42.

8. Ferentinum: probably a small village near the *Aqua* Ferentina, the outlet of the Lacus Nemorensis. It is mentioned as a type of an obscure town; *cf.* i. 11. 8, *Gabiis desertior atque Fidenis vicus*, and the note. **iubebo**: for the tense, see note on *censebo*, i. 14. 44.

10. natus moriensque fefellit. *i.e.* who was born and died in obscurity; *cf.* Ovid, *Trist.* iii. 4. 25, *Crede mihi: bene qui latuit, bene vixit.*

12. te tractare: *cf. Serm.* ii. 2. 85, *Tractari mollius aetas Imbecilla volet.* **siccus**: the opposite of *unctum; cf.* i. 15. 44. *ubi quid melius contingit et unctius.*

13. holus: object of *pranderet; cf.* ii. 3. 245; Introd. § 38. *a.*

14. Aristippus: *cf.* i. 1. 18. The speaker is Diogenes, and the story is told by Diog. Laert. ii. 68.

15. notat: *censures; cf. Serm.* i. 4. 5.

16. doce, vel iunior audi: *i.e.* either tell me which of these two philosophers you think is right (and why), or, as you are a younger man than I, listen to my reason for preferring the view of Aristippus.

18. eludebat: *parried.* **mordacem**: with a play on the derivation and literal meaning of *cynicum*, from the Greek κύων, 'dog.'

19. scurror: *I play the buffoon.*

20. splendidius: *nobler.* **equus . . . rex**: depending on *officium facio.* The expression is proverbial in Greek.

21. verum dante minor: but thereby admit yourself to be the inferior of the one who gives them.

22. fers te: *i.e.* you represent yourself as. **nullius**: probably neuter. *Cf. Ars Poet.* 324, *praeter laudem nullius avaris.* See Introd. § 49. *b.*

23. Aristippum decuit: *i.e.* he could adapt himself to anything. **color**: with the same sense as in *Serm.* ii. 1. 60, *quisquis erit vitae, scribam, color.* **status et res**: *position and circumstances.*

24. temptantem maiora: *i.e.* aiming high. **aequum**: *contented; cf. Odes*, iii. 29. 33, *quod adest memento Componere aequus.*

25. duplici panno: *with its double coat of rags*, referring to the dress of the Cynics. *Cf.* Juv. iii. 115, *facinus maioris abollae*, and Mayor's note. **patientia**: the chief characteristic of the Stoics. *Cf.* line 13.

27. alter: *Aristippus.* **exspectabit**: *wait for*; *i.e.* he will appear in public just as he is.

29. personam feret . . . utramque: *i.e.* will play either part, that of the rich man of the world or the poor philosopher. The *persona* was strictly the mask; *cf. personatus pater, Serm.* i. 4. 56.

30. Mileti textam: woven at Miletus, which was celebrated for its fine wool; *cf.* Virg. *Georg.* iii. 306, *quamvis Milesia magno Vellera mutentur Tyrias incocta rubores.* **peius . . . vitabit**: *cf. Odes*, iv. 9. 50, *peius leto flagitium timet.*

33. res gerere: a career of action. The infinitive is the subject of *attingit.*

34. attingit solium Iovis: not only figurative, but with reference to the end of the triumphal procession before the statue of Jupiter in his temple on the Capitoline Hill. **caelestia temptat**: *cf. Odes*, i. 1. 6, *Terrarum dominos evehit ad deos; iii. 2. 21, Virtus recludens immeritis mori Caelum.*

35. principibus . . . viris: *i.e.* such as are referred to in lines 33, 34.

36. non cuivis . . . Corinthum: a proverbial expression from the Greek.

37. sedit: *i.e.* sits inactive and makes no attempt to succeed. Gnomic perfect, as is also *timuit*; see Introd. § 44. *d.*

38. fecitne: *ne* has the force of *nonne; cf.* i. 16. 31.

39. hic: *in this; i.e.* in the answer to the preceding question. **quod quaerimus**: *i.e.* the object of the whole discussion.

40. animis . . . corpore: ablative of comparison with *maius.* **maius**: *too great for.*

41. subit: *takes it up; cf. Serm.* 1. 9. 21, *cum gravius dorso subiit onus.*

42. experiens: *enterprising.*

44. ferent: *will receive*, as gifts. **sumas pudenter**: *modestly accept*, contrasted with *rapias. Cf. Ars Poet.* 51, *licentia sumpta pudenter.*

45. caput: *the main point.* **erat**: at the time when you attached yourself to a patron. The action continues into the present; *cf. eras*, i. 4. 6; Introd. § 44. *b.*

46. indotata . . . soror: on the feelings of the Romans on this subject, see Plaut. *Trin.* 689 f., *ne mihi hanc famam differant, Me germanam meam sororem in concubinatum tibi, si sine dote dem, dedisse magis quam in matrimonium.*

47. nec pascere firmus: *i.e.* does not yield enough for their needs. For the construction of the infinitive, see Introd. § 46. *a.*

48. clamat 'victum date': *i.e.* he is no better than a common beggar. **succinit alter**: *a rival* (beggar) *chimes in.*

49. et mihi: *me too?* sc. *date victum.* **quadra**: a round loaf marked off into four parts by lines across the top, so that it could easily be broken. *Cf.* pseudo-Virg. *Moret.* 47, *Levat opus palmisque suum dilatat in orbem Et notat impressis aequo discrimine quadris.*

50. tacitus pasci: the reference does not seem to be to the familiar fable of the Fox and the Crow, but, as Porph. says, to the habits of crows in general: *nam corvus cum accedit ad cibum strepitu vocis alias aves arcessit, unde fit ut solus pasci non possit.*

52. Brundisium . . . aut Surrentum: *i.e.* on a business or a pleasure trip. *Surrentum*, the modern Sorrento, was noted in ancient times, as it is to-day, for its beauty and for its delightful climate.

55. refert: *repeats.* **acumina**: *the clever tricks.* **catellam**: apparently the diminutive of *catena*, not of *catulus*. One is reminded of the modern actress and her stolen diamonds.

59. planum: *an impostor*, who pretends to have broken his leg. A Greek word, πλάνος, from πλάνομαι; lit. '*tramp*,' *vagabond.*

60. per Osirim: the worship of the Egyptian god Osiris gained a footing in Rome as early as the time of Sulla (about 80 B.C.), and a temple of Isis and Osiris was built by the Triumvirs after Caesar's death, in 44 B.C.

62. quaere peregrinum: implying that it is an old trick in that town. Note the assonance (imitating the *vicinia rauca*), caused by the repetition of *r* and *c* in these and the following words.

EPISTLE XVIII.

1. liberrime: *independent.*

2. amicum: object of *professus*, the concrete for the abstract; *cf. Odes*, i. 35. 22, *nec comitem abnegat.*

4. discolor: the dress of the matron was the white *stola*, while the courtesan was obliged to wear a dark *toga*; *discolor* sometimes means merely *different*, but the choice of the word was doubtless influenced by the fact referred to. **scurrae**: dative with a verb meaning 'differ from'; see Introd. § 39. *a.*

5. huic vitio: *i.e.* that implied in *scurrantis* and *scurra.*

6. inconcinna: *cf.* i. 17. 29, *Personamque feret non inconcinnus utramque.*

7. tonsa cute, dentibus atris: *i.e.* by ostentatious disregard of personal appearance: *tonsa cute* means with the hair closely clipped, instead of being properly trimmed.

9. medium: *cf. Odes*, ii. 10. 5 ff.

10. alter: *the one, i.e.* the *scurra*. **imi lecti**: on the lowest couch, which was occupied by the host (see Outline of *Serm.* ii. 8), and the *scurrae*.

11. derisor: *cf. Serm.* i. 4. 87 ff.

12. iterat voces: *sc. divitis*. He repeats his remarks, so that they may not by any chance be lost to the company; *cf.* the conduct of Nomentanus in *Serm.* ii. 8. **verba cadentia tollit**: he takes up words which fall from his patron's lips and makes them prominent; see previous note.

13. puerum . . . reddere: a schoolboy repeating what had been dictated to him by his master.

14. partis tractare secundas: *cf. Serm.* i. 9. 46. The actors who played the *secundas partes* in the mimes seem to have imitated the action of the principal actors. *Cf.* Suet. *Caligula*, 57, *cum in Laureolo mimo, in quo actor proripiens se ruina sanguinem vomit, plures secundarum certatim experimentum artis darent, cruore scaena abundavit.*

15. rixatur: the man who prides himself on his independence refuses to agree to anything and argues noisily and rudely about trifles. **lana caprina**: proverbial expression for a matter of no importance.

16. nugis: ablative of instrument with *armatus*. **ut non . . . prima fides**: exclamatory *ut*, *the idea that my opinion should not settle the matter!*

17. vere: with *placet*.

18. pretium . . . sordet: for the meaning of *sordet*, *cf.* i. 11. 4. A second life would be poor compensation for not expressing my opinion. Perhaps a burlesque of *Iliad*, ix. 444 ff.

19. Castor an Docilis: gladiators (*cf. Serm.* ii. 6. 44) or actors (*cf. Serm.* ii. 6. 72).

20. Minuci . . . via: *cf.* Cic. *ad Att.* ix. 6. 1. It seems to have been the road between Beneventum and Brundisium, which Horace took on his journey to Brundisium.

21. damnosa: *ruinous; cf.* ii. 1. 107, *damnosa libido*. **praeceps**: because it may send one headlong to ruin.

22. gloria: *ostentation*.

23. argenti: *money; cf.* i. 2. 44. **importuna**: *insatiate;* to be taken with *sitis*. *Cf.* Virg. *Aen.* iii. 57, *auri sacra fames*.

24. fuga: *i.e.* dread of; *cf.* i. 1. 46, *pauperiem fugiens.*

25. decem: used as a round number. See Introd. § 50. **instructior**: *better equipped;* used ironically.

26. regit: *i.e.* tries to guide him.

28. prope vera: *i.e.* what is nearly true; *cf.* i. 6. 1, *prope res una.* **contendere**: *i.e. mecum certare*, line 30.

29. patiuntur: *i.e.* are enough for.

30. arta . . . toga: in distinction from the flowing one, which was at this time regarded as a mark of luxury. *Cf. Epod.* 4. 8; *Epist.* i. 19. 13.

31. Eutrapelus: P. Volumnius Eutrapelus, who received his cognomen on account of his wit (εὐτραπελία). See Cic. *ad Fam.* vii. 32 and 33. Nepos, *Att.* 9. 10.

32. beatus enim iam: *for now rich*, in his own opinion.

33. sumet: the future represents the thought of Eutrapelus as he makes the gift.

34. in lucem: *cf.* i. 17. 6.

35. officium: his duty, perhaps with reference to the *salutatio*, or perhaps used in a general sense. **nummos alienos**: a variation of the common *aes alienum.* **pascet**: *i.e.* will fatten, make great. **ad imum**: *worst of all;* the last stage in his downward career.

36. Thraex: a gladiator; see note on *Serm.* ii. 6. 44. **holitoris**: *a market gardener.*

37. arcanum . . . scrutaberis: *i.e.* don't be too inquisitive about his private affairs. The future is equivalent to a mild imperative. **illius**: *i.e.* the *dives amicus*, line 24.

38. commissum teges: *cf. Serm.* i. 4. 84. **vino tortus**: *cf. Odes*, iii. 21. 13, and *Ars Poet.* 435. **ira**: *i.e.* caused by some slight put upon him by his patron, which might lead him to revenge himself by betraying secrets.

39. aliena: *i.e.* the patron's.

40. venari: since *poemata panges* suits the taste of Lollius, it is probable that *venari* is not a chance example, but that his unknown patron was fond of the chase; *cf.* line 45 below. **panges**: *cf.* Lucr. i. 25, (*versibus*) *quos ego de rerum natura pangere conor;* iv. 8.

41. gratia . . . dissiluit: *i.e.* the bond of affection was broken. The story of the two brothers who disagreed about the value of music is told in the *Antiope* of Euripides, and was familiar to the Romans through the *Antiopa* of Pacuvius. It is referred to by Cic. *de Orat.* ii. 37. 155; *de Inv.* i. 50. 94; *de Rep.* i. 18. 30.

42. suspecta: as effeminate. **severo**: *by the austere brother*, *i.e.* Zethus; dative of the agent with *suspecta*.

46. Aetolis: doubtless suggested by the hunt of the Calydonian boar. Such literary epithets, which were suggestive to the cultivated reader, are common in the Augustan poets. (See Sellar, *Roman Poets of the Augustan Age*, *Virgil*, p. 235.) **onerata iumenta**: with this scene, *cf.* i. 6. 58 ff.

47. inhumanae: *unsocial*. The opposite of the geniality implied in *humani nil a me alienum puto*, Ter. *Heaut.* 77. **senium**: *moroseness*, which was sometimes characteristic of old age; *cf. Cic. de Sen.* 18. 65, *at sunt morosi et anxii et iracundi et difficiles senes*.

48. pariter: *as well as your patron*. **pulmenta**: *cf. Serm.* ii. 2. 20.

49. sollemne: *customary*, *habitual*. *Cf. Serm.* ii. 2. 10. **opus**: in apposition with the preceding clause; *cf. sermo merus*, *Serm.* i. 4. 48. **famae**: *cf. Serm.* ii. 2. 94 f.; i. 4. 118.

52. speciosius: adverb; *in better form*, than you.

53. coronae: *the ring* of spectators. *Cf. Ars Poet.* 381.

54. proelia campestria: the athletic games in the Campus Martius. See *Odes*, i. 8. 5 ff. **saevam . . . militiam**: three years of military service formed a regular part of the career of a young man in the position of Lollius.

55. Cantabrica bella: the campaign against the Cantabrians, under the lead of Augustus himself, in 27–25 B.C. *Cf. Odes*, iii. 8. 22; iv. 14. 41.

56. refigit: *is taking down* (in 20 B.C.). *Cf. Odes*, iv. 15. 6 ff.; and for the meaning of *refigit*, *Odes*, i. 28. 11.

57. si quid abest: *i.e.* he is extending the Roman sway over the whole world. **adiudicat**: a technical term, used of the *iudex* who *assigned* a piece of land to one of two claimants.

58. ne . . . absis: parenthetical purpose, like *ut ita dicam*, and the like; *not to shirk*, you do take part in your patron's amusements, even though they are not in accordance with your tastes. **inexcusabilis** = *inexcusatus*. *Cf. flebilis*, *Odes*, i. 24. 9.

59. extra numerum modumque: *unseemly*, lit. *out of time and tune*.

60. curas: for the indicative with *quamvis*, see Introd. § 45. *b*. **nugaris**: by leading a sham battle, as described below. For the general meaning of the word, *cf. Serm.* ii. 1. 73.

61. Actia: in prose, and usually in poetry, the form *Actiaca* is used. *Cf.* Virg. *Aen.* viii. 675.

62. pueros: *slaves*, or perhaps free-born children from the neighborhood. **hostili more**: *i.e.* in realistic fashion.

63. lacus: some lake on or near his estates.

64. velox: *swift;* with reference to the wings with which Victory is represented in art. **coronet**: the anticipated result of the contest; hence the subjunctive.

65. suis studiis: returning to the thought in lines 39–40.

66. utroque pollice: enthusiastically. In the arena the gladiator was approved *pollice presso*, the opposite being *pollicem vertere.* **tuum . . . ludum**: *i.e. tua studia.*

67. ut moneam: see note on line 58 above.

68. quid de quoque: Porph. says: *tria dixit: quid dicas, de quo dicas, cui dicas.* If so, *de quoque* is equivalent to *et de quo.*

69. percontatorem: *the gossip;* lit. 'the man who asks questions.'

70. patulae: in a double sense, *wide open*, to hear everything, and *rimosae*, see *Serm.* ii. 6. 46.

71. irrevocabile: *cf. Ars Poet.* 390.

72. non . . . ulla: *nulla.* On *non* with the volitive subjunctive, see *Serm.* ii. 5. 90, note. **iecur ulceret**: *i.e.* do not fall in love with them. For *iecur* as the seat of the emotions, see *Odes*, i. 13. 4, *etc.*

74. pueri . . . puellae: appositive genitive with *munere.*

75. parvo: *of little value*, but which the patron will regard as imposing a heavy obligation. **beet**: *i.e. beatum faciat; beo* was nearly obsolete in Horace's time. The word is in general rare and confined to poetry. **incommodus**: *churlishly;* the opposite of *commodus, Odes*, iv. 8. 1. **angat**: *i.e.* by refusing the gift.

76. qualem commendes: *i.e.* what sort of people you introduce to him, and thus become responsible for.

78. quondam: *sometimes.* **tradimus**: *introduce; cf.* i. 9. 47.

79. sua culpa: emphatic, *his own fault.* **deceptus**: *i.e.* since you have been deceived.

80. penitus notum: *i.e.* a man whom you thoroughly know. **crimina**: (false) *accusations, calumny*, opposed to *sua culpa* in line 79.

82. Theonino: Theon was evidently a proverbial calumniator. The Comm. Cruq. says: *Luthienus Theon libertinus dicacitatis amari-*

tudine praeter ceteros ita patronum suum exasperavit, ut domo eius summoveretur et quaternario legato iuberetur restem sibi palumque emere. **circumroditur**: *cf. Odes*, iv. 3. 16. **ecquid . . . sentis**: *do you not perceive?*

84. paries . . . ardet: on the common occurrence of fires at Rome, see note on *Serm.* i. 1. 77.

87. in alto: with ellipsis of *mari*, *on the deep*.

88. hoc age: *i.e.* give your mind to this; see note on *Serm.* ii. 3. 152.

90. agilem: *cf.* i. 1. 16. **navum**: *cf.* i. 1. 24.

91. This line is regarded by many as an interpolation from i. 14. 34.

93. formidare tepores: *i.e.* abstain for your health's sake, to avoid the heating effect of the wine.

94. nubem: a common metaphor in English as well. **plerumque**: *often; cf. Serm.* ii. 5. 55.

95. obscuri: *crafty*, '*dark*.'

96. inter cuncta: *amid all the business of life*. **leges et percontabere**: future with the force of a mild imperative. **doctos**: *i.e.* the philosophers.

97. traducere . . . aevum: a variation of the expression *traducere vitam*.

98. semper: with *agitet; i.e.* whether there is any escape. **inops**: because it can never be satisfied, and the only escape is in getting rid of it.

99. rerum mediocriter utilium: the expression is qualified by *mediocriter*, because it does not include the *summum bonum*, virtue.

100. virtutem . . . donet: *i.e.* whether virtue can be learned or is inborn.

101. tibi reddat amicum: the opposite in Plaut. *Bacch.* 417, *Iam aderit tempus, quom sese etiam ipse oderit.*

102. pure tranquillet: *sc. te; gives you genuine peace*. **honos**: *i.e.* a successful political career. **lucellum**: *cf. Serm.* ii. 5. 82.

103. secretum iter: *i.e.* a life of retirement. **fallentis**: *cf.* i. 17. 10.

104. reficit: *restores me to health; i.e.* the cold baths; *cf.* i. 15. 4.

105. Mandela: the district adjacent to the modern Cantalupo di Bardella, on the hills above the confluence of the Digentia and the Anio, a short distance from Horace's estate. **pagus**: used for the inhabitants of the district; *cf. Odes*, iii. 18. 12.

106. sentire: *sc. me*.

107. etiam minus: *cf. Epod.* i. 31; *Serm.* ii. 6. 3. **ut vivam**: *on the understanding that I am to live;* stipulative subjunctive; see Introd. § 45. *e.* **mihi**: *for myself*, without social or political demands on my time. So-called 'dative of advantage.'

109. in annum: *i.e.* until the next harvest; *cf.* Pers. vi. 25, *Messe tenus propria vive, et granaria, fas est, Emole. Quid metuas? Occa; et seges altera in herba est.*

110. neu fluitem: *cf.* his advice to Tibullus, i. 4. 12 ff.

111. sed: a correction of the preceding wish, since such a state of mind depends on oneself. **ponit**: *sets before one; cf. Serm.* ii. 2. 23, *etc.*

EPISTLE XIX.

1. docte: and hence presumably familiar with the works of Cratinus; *cf. Odes*, iii. 8. 5. **Cratino**: *cf. Serm.* i. 4. 1. He was famous for his conviviality. An epigram of his, which Horace seems to have in mind, is preserved in the *Anthologia Palatina*, xiii. 29, (ἀοιδὸς) ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν.

3. potoribus: dative of apparent agent, as in *Serm.* i. 10. 16. See Introd. § 39. *b.* **ut**: *ever since.*

4. adscripsit: *enrolled among; cf. Odes*, iii. 3. 35.

6. laudibus vini: *cf., e.g., Iliad*, vi. 261, ἀνδρὶ δὲ κεκμηῶτι μένος μέγα οἶνος ἀέξει. Ablative of cause. **vinosus**: *fond of wine, a wine-bibber;* sc. *fuisse.*

7. pater: a title of honor; see note on *Serm.* i. 3. 126. Ennius is called the father of Roman poetry; he says of himself, *Sat.* 8, *numquam poetor nisi si podager.*

8. prosiluit: like the warriors he described; *cf. desaevit*, i. 3. 14. **Forum putealque Libonis**: *i.e.* a business life. The *puteal Libonis* was a place in the Forum, which had been struck by lightning and surrounded with a low circular wall. It was between the temples of Castor and Vesta, and the stalls of the money-changers were close by. See *Serm.* ii. 6. 35.

9. siccis: *cf. Odes*, i. 18. 3. **cantare**: the infinitive, object of *adimam*. See Introd. § 46. *d.* **severis**: especially water-drinkers; *cf.* Catull. 27. 5, *hinc abite, lymphae, Vini pernicies* (*i.e.* 'water, which only spoils wine'), *et ad severos Migrate.* Dative of separation.

10. edixi: *i.e.* passed this law; see note on ii. 2. 51.

11. nocturno . . . diurno: *cf. Ars Poet.* 269. Instead of *certare*

15. laevos picus: the Romans faced the south when they sacrificed or took the auspices; hence omens appearing on their left (toward the east) were favorable. But with the Greeks, who faced the north in their ceremonial observances, the left side was unfavorable, and we occasionally find the poets, as here, following the Greek conceptions.

16. vaga: *i.e.* flying to water (the *stantes paludes* of line 9), and so giving prophecy of rain.

17. sed vides: introducing a caution against setting out at present; for though the omens are favorable, the season is unpropitious.

18. pronus Orion: *setting Orion;* this constellation set early in November. **ego**: emphatic, — *from my own experience I know.* **quid sit**: *i.e.* what mischief it can bring.

19. Hadriae: appositional genitive; the *sinus* is the Hadria itself. **albus**: *i.e.* even though clear; *cf.* i. 7. 15, *albus Notus.*

23. trementis verbere: *quivering with the shock.*

24. ripas: for *litora*, as in ii. 18. 22.

25. sic: with the same courage as thou now. But remember her fate! **et**: *too.* **Europe**: according to the common tradition, daughter of Agenor, king of Phoenicia. **doloso tauro**: Jove, in the guise of a bull, had mingled with a herd of cattle grazing near the spot where Europa and her attendants were engaged in sport. Attracted by the gentleness of the animal, Europa ventured to mount its back, whereupon it rushed into the sea and carried her to Crete.

27. medias fraudes: *the dangers of mid sea.* For the accusative with *palluit*, *cf.* iii. 21. 19, *iratos trementi apices.*

28. audax: *i.e.* she who just now had so boldly trusted the bull.

29. nuper: *but now;* to be construed with *studiosa.*

31. astra praeter: for the anastrophe, *cf.* iii. 23. 10, *quercus inter.*

32. vidit: *i.e.* while being borne on the bull's back.

33. simul = *simul atque.* **centum potentem oppidis**: the Homeric ἑκατόμπολις.

35. filiae: appositional genitive with *nomen.*

36. victa: with *pietas.*

37. unde quo veni: *i.e.* what a contrast between the home I left and the spot to which I have come. **levis**: *i.e.* too slight a penalty. **una mors**: *a single death;* Europa means that a girl should die many times in order fitly to atone for such a fault.

38. vigilans: the emphasis of the first member rests on this word.

41. porta eburna: *cf.* Virg. *Aen.* vi. 894, *sunt geminae Somni*

portae, quarum altera fertur cornea, qua veris facilis datur exitus umbris, altera candenti perfecta nitens elephanto, sed falsa ad caelum mittunt insomnia Manes.

46. iratae: *in my anger.*

47. modo: *but now.* **multum** = *magnopere.* **amati**: Europa had garlanded its horns with flowers and stroked it with her hands.

49. impudens, impudens: the repetition and position lend special emphasis, — 'shameless my abandonment of home, shameless my continued existence.' **patrios Penates**: with the poet's license, Horace attributes a purely Roman conception to the Phoenician Europa.

54. malas: here for *genas.* **sucus**: *i.e.* my fresh life's blood.

55. praedae = *mihi;* she conceives herself the destined prey of some wild beast. **speciosa**: *while still beautiful.*

56. pascere: for the infinitive, *cf.* iii. 24. 27, *si quaeret subscribi.*

58. hac (ab orno): *i.e.* the first at hand.

59. pendulum laedere collum: lit. *destroy your hanging neck, i.e. hang thyself.* **zona**: *by the girdle.* **bene secuta**: *which has happily followed thee, i.e.* which thou hast fortunately brought with thee (for the purpose).

61. acuta leto: lit. *sharp for death, i.e.* with a sharpness suited for death or that invites to death.

62. age: purely interjectional, — *come!*

63. erile carpere pensum: *carpere pensum* is properly 'to card the wool,' a menial task, as it involved little skill; *erilis* is to be conceived as derived from *era*, not *erus.*

65. regius sanguis: *a king's daughter.* **dominae tradi barbarae paelex**: *i.e.* the master's wife will wreak vengeance on his favorite.

67. perfidum ridens: the smile was perfidious, since the goddess, while feigning sympathy for the wronged maiden, secretly delighted in what had happened. **remisso**: inasmuch the bow's work was accomplished.

68. filius: Cupid.

69. ubī: for the ī, *cf.* ii. 6. 17. **lusit**: the subject is *Venus* understood.

70. irarum: *from wrath.* For this Grecism, see Introd. § 37. *b.*

73. esse nescis: *thou knowest not that thou art;* a Grecism for *te esse nescis.*

74. mitte: *cease! abandon!* **bene**: as becomes the wife of the king of gods.

47. iste locus: *i.e.* the place chosen by the opponent (note *iste*) for the contest, as if of gladiators. **diludia**: occurs only here. Porph. explains it as *intermissionem ludorum vel dilationem.*

48. ludus: with the double meaning of *play* and *sport.* **genuit** gnomic perfect; see Introd. § 44. *d.*

EPISTLE XX.

1. Vertumnum: *Vertumnus deus est praesens vertendarum rerum, hoc est emendarum ac vendendarum, qui in vico Turario sacellum habuit*, Porph. His statue stood near the book-stalls in the Vicus Tuscus (*cf. Serm.* ii. 3. 228). **Ianum**: *cf.* i. 1. 54. The place designated by *Vertumnum Ianumque* was also of bad repute. Hence the verb *prostes* in line 2, with a double meaning.

2. scilicet: sarcastic. **Sosiorum**: *Sosii illo tempore fratres erant bibliopolae celeberrimi*, Porph. *Cf. Ars Poet.* 345, *hic meret aera liber Sosiis.* **pumice**: the ends of the roll which formed the book were smoothed with pumice: *cf.* Catull. 1. 1, *Cui dono lepidum novum libellum Arida modo pumice expolitum?*

3. clavis et sigilla: the keys and seals with which the *scrinia* or *armarii* were closed. The figure by which the book is compared with the handsome slave is kept up throughout.

4. paucis: *cf. Serm.* i. 4. 73. **communia**: *cf.* Sen. *Contr.* i. 2. 5, *meretrix vocata es, in communi loco stetisti.*

5. non ita: *i.e.* not to desire publicity. **fuge**: *i.e.* hasten to go your way, before I change my mind. **descendere**: the regular word for going down to the Forum from the hills about it, but doubtless with the secondary meaning of descending to a lower life.

6. emisso: when you have once gone forth; *cf.* i. 18. 71. **quid egi**: the lament of the book.

7. quid volui: *cf.* Virg. *Ecl.* ii. 58, *quid volui misero mihi?*

8. in breve cogi: with reference to the book, means to roll up and put away. **plenus**: *sated; cf.* ii. 1. 100.

9. augur: *the prophet, i.e.* Horace himself.

10. deserat: subjunctive because of the idea of anticipation. **aetas**: *your youthful beauty. Cf.* Afranius, *ap.* Non. 2. 7, *Aetas et corpus tenerum et morigeratio, Haec sunt venena formosarum mulierum.*

11. manibus sordescere: *cf. Serm.* i. 4. 72.

12. tineas: *cf. Serm.* ii. 3. 119. **inertis**: in its literal sense of

in-ars, vandal; see Cic. *de Fin.* ii. 34. 115. *artes, quibus qui carebant 'inertes' a maioribus nominabantur;* Juv. iii. 207, *divina opici rodebant carmina mures.*

13. fugies . . . aut vinctus mitteris: *i.e.* run away of your own accord, or be sent by the book-seller. *Vinctus, bound* (of the slave) or *tied in a bundle* (of the books). **Uticam . . . Ilerdam**: used of the provinces generally, where a book which had lost its popularity at Rome might find a sale for a time.

14. monitor: referring to Horace, like *augur* in line 9.

15. qui . . . iratus: *i.e.* the donkey driver lost his temper at his stubborn animal, which he could not keep from the edge of a cliff, and pushed him off.

16. invitum servare: *cf. Ars Poet.* 467.

17. pueros elementa docentem: *i.e.* used as a school-book. Double accusative with *docentem.*

18. extremis in vicis: *i.e.* in the suburbs, in inferior schools.

19. sol tepidus: *i.e.* toward evening, when the sun is no longer hot, and more people are in the streets.

20. libertino natum patre: *cf. Serm.* i. 6. 46. **in tenui re**: *cf. Serm.* i. 6. 58 f.

21. nido: ablative of comparison with *maiores; too great for the nest. Cf. Serm.* ii. 3. 310, *corpore maiorem.* **loqueris**: future with the force of a mild imperative.

22. ut . . . addas: *i.e.* the more obscure his origin, the greater credit does he deserve for what he has accomplished.

24. corporis exigui: *of short stature;* genitive of description. *Cf. Serm.* ii. 3. 309. **praecanum**: probably prematurely gray, though *prae-* may be intensive, as it often is in composition. **solibus aptum**: *i.e.* fond of lounging in the sun.

25. irasci celerem: *cf. Odes,* iii. 9. 23; *Serm.* ii. 3. 323.

27. Decembris: according to Suetonius, Horace was born on the sixth day before the Ides (December 8).

28. quo . . . anno: *i.e.* 21 B.C. **dixit**: *nominated.* Lollius was elected without a colleague, since the other consulship was intended for Augustus. When Augustus declined the position, Lollius named Lepidus as his colleague. *Dixit* has little Ms. authority as compared with *duxit,* but is the technical term.

BOOK II.

EPISTLE I.

1. solus: a slight exaggeration, since Augustus had the support of Agrippa, with whom he had shared the proconsular authority since 23 B.C., and the tribunician power since 18 B.C. Agrippa had spent most of the time in the East.

2. moribus: Augustus made a great effort to improve the morals of the people. *Cf. Odes*, iv. 15. 9 ff.

3. in publica commoda: *against the public weal.*

4. morer tua tempora: *waste your time. Cf. te morer, Serm.* i. 1. 14.

5. Romulus . . . Pollux: all deified only after death, while Augustus receives divine honors during his earthly life.

6. deorum in templa: *i.e.* into the abode of the gods. *Cf.* Ennius, *Ann.* i. 66 V, *unus erit quem tu tolles in caerula caeli Templa.*

7. colunt: by zeugma, *inhabit . . . care for.*

8. agros adsignant: *cf. Serm.* i. 3. 105.

9. ploravere: *had to lament.* **respondere**: *correspond; cf. Serm.* ii. 8. 66.

11. notaque . . . portenta: *the storied monsters*, overcome by Hercules in the course of his twelve labors. **fatali**: *imposed on him by fate; cf. Odes*, iii. 3. 19, *fatalis iudex.*

12. invidiam: *i.e.* the jealousy of Juno. **domari**: as if it too were one of the *portenta.* **supremo fine**: *i.e.* only by death; *cf. Serm.* i. 7. 23, *ultima mors.*

13. urit: *i.e.* dazzles and pains; *cf.* i. 10. 43; i. 13. 6. **artis**: *virtues; cf. Odes*, iii. 3. 9, *hac arte.*

14. exstinctus amabitur: *cf. Odes*, iii. 24. 31; *Virtutem incolumem odimus, Sublatam ex oculis quaerimus, invidi.*

15. praesenti: *while still among us*, in distinction from Hercules and the heroes mentioned in line 5. **maturos**: *timely.*

16. iurandas: *i.e.* at which oaths are to be taken. *Cf.* Suet. *Aug.* 52, *templa . . . in nulla provincia nisi communi suo Romaeque nomine recepit. Nam in urbe quidem pertinacissime abstinuit hoc honore.*

19. nostris ducibus: *e.g.* Romulus. **Grais**: *sc. ducibus; e.g.* Castor, Pollux, and Heracles.

20. cetera: *i.e. in other respects;* in literary matters. Accusative object of *aestimat.*

21. terris semota: *cf.* line 14 above.

22. fastidit et odit: *cf.* Tac. *Dial.* 23, *rhetorum nostrorum commentarios fastidiunt oderunt, Calvi mirantur.*

23. veterum: neuter, like *cetera, semota, defuncta.* **tabulas**: the laws of the Twelve Tables, which exerted an important literary influence and were used as school-books in early times.

24. bis quinque viri: the decemvirs.

25. Gabiis: dependent on the following *cum*, which, in Horace's usual manner, is expressed only with the second of the two words which it governs. **aequata**: *made on equal terms.*

26. pontificum libros: *i.e.* the books containing the directions for the ritual, and the annals of the pontiffs (*annales pontificum, annales maximi*). **volumina vatum**: such as the Sibylline books and the proverbs and saws assigned to the Marcii.

27. Albano . . . monte: the Alban Mount, with its shrine of Juppiter Latiaris and its sacred associations, is thought of as the abode of the Muses, like Helicon in Greece. **Musas . . . locutas**: *cf.* Quint x. 1. 99, *licet Varro Musas, Aeli Stilonis sententia, Plautino dicat sermone locuturas fuisse, si Latine loqui vellent.*

29. pensantur eadem trutina: *cf. Serm.* i. 3. 72. The idea is that if the same rule is applied to the Romans, that the oldest are the best, there is nothing to be said.

30. non est quod: *there is no reason why.*

31. intra . . . extra: adverbs. **olea**: governed by the following *in; cf.* the position of *Gabiis*, line 25 above. The thought is this: 'olives haven't stones, and nuts haven't shells'; a *reductio ad absurdum.* **duri**: genitive of the whole with *nil . . . nil.*

32. venimus . . . fortunae: we have conquered the Greeks; therefore, if we argue as suggested, we surpass them in other respects as well.

34. dies: *time.*

35. quotus annus: *which year in order*, the answer being in an ordinal number.

36. decidit: *cf. Odes*, iv. 7. 14.

38. excludat . . . finis: *let there be a limit, to prevent disputes,* like a boundary-stone in a field.

39. probus: *sterling, classic.*

41. referendus erit: *is he to be counted?*

12. regnavit: *i.e.* once ruled. **populorum**: the genitive is a Grecism; *cf.* iii. 27. 69, *abstineto irarum*. **ex humili potens**: *exalted from low estate, i.e.* by the fame of my song.

13. princeps deduxisse: *as the first who adapted; deduxisse* is governed directly by *dicar; princeps* is nearly equivalent to *primus* in the sense of 'the first who'; it involves, however, the notion of leadership, which *primus* lacks. Horace's statement is not strictly accurate. Catullus, some years before Horace, had introduced the Sapphic and Glyconic metres. **Aeolium carmen**: *i.e.* the forms of the Aeolian poetry of Sappho and Alcaeus. **Italos**: the *I* is here long.

14. deduxisse = *transtulisse*. **modos**: *measures, poetry*. **sume superbiam**: apparently, *take the proud honor*.

15. quaesitam: lit. *sought*, but here with the implication of *won*. **mihi**: ethical dative. **Delphica**: the bay was sacred to Apollo, the god of Delphi.

16. volens: *graciously*. **Melpomene**: strictly the Muse of tragedy, but here, in accordance with Horace's usage, muse in general; see note on iii. 4. 2, *Calliope*.

The proud confidence in his literary immortality to which Horace here gives expression is paralleled not merely by the concluding ode of Book II., but by many similar utterances of Latin poets from Ennius to Martial. To Roman taste such prophecies apparently gave no offence.

BOOK IV.[1]

ODE I.

2. precor, precor: for the repetition, *cf.* ii. 17. 10, *ibimus, ibimus*, with note.

3. non sum qualis eram: *i.e.* not so capable of responding to the behests of the goddess. **bonae Cinarae**: *kindly Cinara*. In *Epist.* i. 14. 33, Horace speaks of her unselfish devotion.

4. dulcium . . . Cupidinum: *imperious mother of sweet Cupids;* for the conception of several Cupids attendant upon the goddess, see note on i. 19. 1, where this same line occurs.

6. circa lustra decem: the prepositional phrase serves as an adjective modifier of the omitted object of *flectere;* this object is gram-

[1] On Book iv., see Introd. § 9.

who lived from 219–166 B.C. Only a few fragments of his works have survived, but he was ranked high by the ancients. **Terentius**: the well-known writer of comedy (185–159 B.C.).

60. ediscit: with reference to the epic poets first mentioned. *Cf.* Cic. *Tusc. Disp.* ii. 11. 27, *poetae ita . . . dulces, ut non legantur modo, sed etiam ediscantur.* **arto**: *i.e.* too small for the large audiences.

62. Livi: *i.e.* Livius Andronicus, whose first play was produced in 240 B.C.

63. est ubi: *i.e.* sometimes.

64. ita: *to such a degree.*

66. pleraque: *much*; the more common meaning of the word after Cicero.

67. ignave: *carelessly*, with too little art; *sc. dicere.*

68. mecum facit: *i.e.* it agrees with me. **Iove . . . aequo**: *propitio, si quidem Iove irato fit ut errent homines ac delirent*, Porph. *Cf. Serm.* ii. 3. 8, *iratis dis.* There may be a complimentary reference to Augustus; *cf.* i. 19. 43.

69. Livi: Livius Andronicus.

70. plagosum: apparently not elsewhere used in the active sense. See Introd. § 1.

71. Orbilium: one of Horace's teachers at Rome. **dictare**: *dictated*, to be learned by heart, the usual method of instruction; *cf.* i. 1. 55; i. 18. 13; *Serm.* i. 10. 75. **videri**: *i.e.* to their admirers.

72. exactis: *perfect works.*

74. concinnior: *better turned.* **unus et alter**: *one or two.*

75. ducit: *carries with it.*

76. quicquam: *anything*, used instead of *aliquid*, because of the negative implied in *indignor* = *non probo, ferre non possum*, or the like. **crasse**: *coarsely, roughly; cf. Serm.* ii. 2. 3.

77. nuper: *sc. compositum sit.*

78. antiquis: either neuter or masculine. See Introd. § 49. *b.*

79. crocum floresque: *i.e.* the stage, which was perfumed with saffron-water. *Cf.* Lucr. ii. 416, *cum scaena croco Cilici perfusa recens est*; Prop. iv. 1. 16, *pulpita sollemnes non oluere crocos.* There is no other reference to flowers on the stage. Porph. takes *flores* as referring to a play of Atta's: *in fabula quae inscribitur Matertera ita florum genera enumerat, ut sine dubio reprehendendus sit ob nimiam loquacitatem.* The general meaning seems to be: 'if I express a doubt whether the plays of Atta ought still to be produced.' **Atta**·

a writer of *togatae*, contemporary with Afranius (see line 57). He died in 77 B.C.

81. patres: *the older men.*

82. Aesopus . . . Roscius: two actors of the Ciceronian epoch, of whom the former was a great tragic actor, while the latter excelled in comedy; hence the adjectives, *gravis*, 'dignified,' and *doctus*, 'clever.'

84. parere minoribus: *i.e.* to follow the taste of the younger generation.

85. imberbes: *in their youth.* **senes**: *in their old age.*

86. Saliare . . . carmen: the hymns of the Salii, a priesthood said by Livy (i. 20) to have been instituted by Numa, are preserved in a few fragments. They were almost unintelligible in later times. *Cf.* Quint. i. 6. 40, *Saliorum carmina vix sacerdotibus suis satis intellecta.*

87. quod mecum ignorat: *i.e.* of which he knows as little as I.

89. nostra . . . nos nostraque: emphatic. His conduct is due not to admiration of the past, but to envy of his contemporaries. **lividus**: *cf. Serm.* i. 4. 93.

92. tereret: *wear out, thumb.* **viritim**: *individually.* **publicus usus**: *the general public;* abstract for concrete.

93. positis . . . bellis: probably referring to the Persian wars, which were followed by great literary activity at Athens. **nugari**: *to amuse herself*, in distinction from the stern business of war.

94. in vitium: from the Roman point of view, which regarded all such pursuits as unworthy of serious attention. **fortuna . . . aequa**: *since fortune was kind.* **labier**: *to drift.* On the archaic form, see Introd. § 35. *a.*

95. athletarum: with reference to the great national games. **equorum**: for the chariot races.

96. fabros: *workers in.*

97. suspendit . . . voltum mentemque: *fixed eyes and mind on. Cf.* i. 6. 14.

98. tibicinibus: music in general.

99. sub nutrice: *at its nurse's feet.* **puella**: the feminine, because the comparison is with *Graecia.*

100. quod . . . petiit . . . reliquit: *cf. Ars Poet.* 160. **plena**: *cf.* i. 20. 8.

102. paces: the plural, because the reference is to *periods* of peace.

103. diu: in contrast with the early development of the arts in Greece. **sollemne**: *customary.* **reclusa . . . domo vigilare** *to be up early with open house;* to receive calls of clients; *cf. Serm.* i. 1. 10.

104. promere iura: in early times, until the publication of the Twelve Tables, knowledge of the law was confined to the patricians.

105. cautos nominibus rectis: *secured by good names, i.e.* those of responsible debtors. With the meaning of *nominibus, cf. Serm.* i. 2. 16.

106. maiores audire: *i.e.* to receive instruction and counsel from older men. **per quae . . . posset**: to be taken both with *audire* and *dicere.*

107. damnosa libido: *cf.* i. 18. 21.

108. calet: *is fired.*

110. fronde: *i.e.* with the ivy sacred to poets; *cf. Odes*, i. 1. 29. **comas**: accusative governed by *vincti*, which has a middle force. See Introd. § 38. c. **dictant**: *i.e.* to an amanuensis (*notarius*). *Cf. Serm.* i. 10. 92.

111. qui . . . versus; *cf.* i. 1. 10.

112. Parthis mendacior: a proverbial expression; *cf.* Livy, xxi. 4. 9, *perfidia plus quam Punica;* a common opinion of a powerful enemy. **prius orto sole vigil**: *cf. Serm.* i. 6. 122. The Romans frequently composed before getting up in the morning.

114. habrotonum: a bitter herb, apparently a kind of wormwood. *Cf.* Lucr. iv. 125 (Munro's note). It is mentioned by Plin. *N. H.* xxi. 160 as a medicine. Porphyrio's comment is, *quod minore periculo etiam indoctus miscere potest et dare*, which makes the comparison all the stronger.

115. medicorum . . . medici: the repetition makes the statement the more emphatic.

116. promittunt: almost = *profitentur.*

117. indocti doctique: *skilled and unskilled, i.e.* even without special preparation, in contrast with lines 114–116.

118. error: *i.e.* this departure from the life described in lines 103–107.

119. sic collige: *cf. Serm.* ii. 1. 51. **avarus**: *cf.* Ovid, *Ars Amat.* iii. 541, *Nec nos ambitio nec amor nos tangit habendi.*

120. non temere: *i.e.* is not apt to be.

121. fugas servorum, incendia: *cf. Serm.* i. 1. 76 f.

122. fraudem socio: *cf. Odes*, iii. 24. 59 f.

123. vivit . . . secundo: *i.e.* he is not luxurious. *Pane secundo* (ablative of instrument) refers to coarse bread called *panis secundarius. Cf.* Suet. *Aug.* 76, *cibi . . . minimi erat (Augustus) atque vulgaris fere. Secundarium panem . . . appetebat.*

124. militiae: locative or genitive (see Introd. § 40. *a*).

125. si das: *if you admit.* **parvis rebus**: such as are enumerated in the following lines.

126. figurat: *moulds*, since reading was taught from the works of the poets.

127. obscaenis: such as he heard from his nurse and the *paedagogus; cf.* Tac. *Dial.* 29. **iam nunc**: *i.e.* even now, in early childhood, when his mind is *tener.*

128. mox etiam: *i.e.* when his mind is ready for such instruction.

130. orientia tempora: *the rising generation;* abstract for concrete. **notis . . . exemplis**: *familiar examples*, drawn from the history of great and good men.

131. aegrum: *sick at heart.*

132. cum pueris puella: with reference to the chorus in the *Carm. Saec.;* see *Carm. Saec.*

134. praesentia: *propitious.*

135. caelestis . . . aquas: *cf. Carm. Saec.* 31 f. **docta**: *i.e.* taught it by the poet. **blandus**: *persuasive; cf. Odes*, iv. 1. 8.

138. Manes: *i.e. di Manes*, in distinction from *di superi. Cf.* Virg. *Aen.* xii. 646, *vos o mihi manes, Este boni, quoniam superis aversa voluntas.*

139. agricolae prisci: the development of dramatic poetry from the harvest festival. **fortes**: *cf. Serm.* ii. 2. 115. **parvo beati**: Virg. *Georg.* ii. 472, *patiens operum exiguoque adsueta iuventus.*

141. spe finis: *i.e.* by the hope of rest at the end of the year's toil.

142. pueris et coniuge: who helped him in his work, before the days of slaves. *Cf. Serm.* ii. 2. 115.

143. Tellurem: *the earth*, mentioned by Varro, *R. R.* i. 1. 5, as one of the gods of the farmer. **porco**: *a sow; cf.* Cato, *de Agr.* 134, *priusquam messim facies, porcam praecidaneam hoc modo fieri* (*i.e.* 'sacrificed') *oportet. Cereri porco femina. Porco* is an epicene noun. **Silvanum**: a rustic god of the fields and woods, and protector of boundaries; *cf. Epod.* 2. 22.

144. Genium: *cf.* i. 7. 94. **memorem brevis aevi**: because the life of the genius is identified with that of man; logically *memorem* belongs with the subject.

145. Fescennina licentia: the earliest form of the drama, a sort of rude banter. See Paul. *Fest.* p. 60, *Fescennini versus, qui canebantur in nuptiis, ex urbe Fescennia dicuntur allati, sive ideo dicti quia fascinum putabantur arcere.* Very likely, as has been suggested, the derivation of the word is from *fascinum*, but its form is due to the influence of the word *Fescennia*, with which it was connected by popular etymology. The Fescennine verses survived in classical times in wedding songs and in the songs of the soldiers during triumphs. *Cf.* Livy, vii. 2.

147. accepta: *handed down.*

148. amabiliter: *in a friendly way, i.e.* without ill-feeling. **iam saevus**: *sc. factus, finally becoming savage*, contrasted with *amabiliter.*

149. coepit: in classical prose the passive of *coepit* is commonly used with a passive infinitive.

150. impune: because not yet restricted by law. **cruento**: *which drew blood.*

151. intactis quoque: *even those who were not assailed; cf. Serm.* ii. 1. 23, *cum sibi quisque timet, quamquam est intactus.*

152. super: with the force of *de.* Found in early Latin and Livy; in Cicero only in the *Letters.* **lex poenaque**: first in the Twelve Tables, with a capital penalty; *cf.* Cic. *de Rep.* iv. 10. 12. Also in the *Lex Cornelia* of 81 B.C.

153. malo: *abusive; cf. Serm.* ii. 1. 82. **nollet**: almost = *vetaret.*

154. describi: *cf. Serm.* i. 4. 3. **vertere modum**: *cf.* our colloquial expression, 'changed their tune.' **fustis**: death was inflicted in early times by *fustuarium, beating to death. Cf.* Livy, v. 6. 14, *fustuarium meretur qui signa relinquit aut praesidio decedit.*

156. Graecia capta: the first Roman writer, Livius Andronicus, was a Greek captive from Tarentum, and the influence of Greek models on the Roman literature was very great. Greece was not actually conquered by Rome until 146 B.C., but the dates must not be pressed.

157. horridus: *rude, uncouth.*

158. defluxit: *passed out of use.* **numerus Saturnius**: the native Roman metre, occurring seldom except in the earliest poetry, *e.g.* the *Punic War* of Naevius. Whether it was based on quantity or on accent is a disputed point. **grave virus**: '*noisome venom.*'

160. vestigia ruris: *traces of rustic rudeness; cf. agresti Latio*, line 157.

161. serus: *sc. ferus victor*, from line 156. **acumina**: it is implied that the Romans had the ability to succeed in literature, but did not apply themselves to it until late.

162. post . . . quietus: *i.e.* having a period of peace after the second Punic war.

163. Sophocles . . . Thespis . . . Aeschylus: representing the growth of the Greek tragic drama, Thespis being its reputed founder. As a matter of fact, the Romans adapted the plays of Euripides more than those of Aeschylus and Sophocles. The name *Eurīpidēs* will not fit into hexameter verse in the nominative.

164. rem: *i.e.* the subject-matter. **vertere**: *translate.* **posset**: an indirect question, introduced by *si; cf. posset, Serm.* ii. 5. 87.

165. placuit sibi: *i.e.* was satisfied with the result. **sublimis et acer**: the lofty and vigorous character of the early Romans fitted them for the writing and appreciation of tragedy. It soon lost its popularity, however.

166. spirat tragicum: *has tragic inspiration; cf. Odes*, ii. 16. 38; *Serm.* i. 4. 46. *Tragicum* is accusative of the inner object. See Introd. § 38. *b.* **satis**: perhaps modifies *feliciter audet*: *i.e.* the early tragic writers were measurably successful in innovations in language; so especially Ennius and Pacuvius.

167. turpem: because it seems too mechanical. **metuit**: on account of the labor involved. With the whole passage, *cf. Ars Poet.* 289 ff.

168. ex medio: *i.e.* from every-day life.

170. oneris: *i.e.* the labor of revision and of careful writing. **veniae**: *indulgence*, since the common people can see weaknesses in plays which depict their own life.

171. quo pacto: *i.e.* how carelessly. **ephebi**: *a youth*; really a Greek word meaning a young man between 18 and 20 years of age.

172. attenti: *cf.* i. 7. 91; *Serm.* ii. 6. 82. These are stock characters in the comedies of Plautus; *cf. Serm.* i. 10. 40.

173. quantus Dossennus: *what a Dossennus he (Plautus) is. Dossennus* was a stock character, the buffoon or clown, in the *fabulae Atellanae*, an early Italian (Oscan) form of the drama. See Livy, vii. 2. 11–12.

174. quam non adstricto . . . socco: *with what a loose sock.*

175. gestit . . . demittere: that is, he aims only at making money without regard to artistic work; hardly a fair criticism of Plautus.

176. securus: *indifferent; cf. leviter curare*, line 51. **cadat**

. . . **talo**: *i.e.* fails or succeeds. The plays were sold outright, and their success or failure was a matter of unconcern to the author from the pecuniary point of view; *recto talo*, *squarely*, is an expression borrowed from the Greek.

177. quem tulit . . . Gloria: *i.e.* the poet who writes plays for fame and not for money. **ventoso curru**: *in her wind-wafted chariot*. *Cf. Serm.* i. 6. 23. *Ventoso* suggests the fickleness of popular favor; *cf.* i. 19. 37.

178. exanimat: *kills with anxiety*. **lentus**: *cold*. *Cf. Odes*, iii. 19. 28; iv. 13. 6.

180. valeat: *good-by to*. **res ludicra**: *i.e.* comedy.

181. reducit: *brings me home*, from the theatre. *Cf. Odes*, iv. 2. 17.

182. audacem . . . poetam: *i.e.* the poet who is bold enough to try to write artistically and elegantly.

184. depugnare: *to fight the matter out*, *i.e.* to have their way by force against the more cultured part of the audience.

185. eques: *the knights*, the more cultivated part of the spectators. *Cf. Serm.* i. 10. 76. **poscunt . . . pugiles**: a similar thing actually happened to Terence. *Cf.* Hec. *Prol.* 1. 1–5; 2. 25–34.

186. pugiles: *cf.* Suet. *Aug.* 45. (*Augustus*) *spectavit studiosissime pugiles et maxime Latinos*. **plebecula**: *the dear people*; note the force of the diminutive.

187. migravit ab aure: *i.e.* they no longer take pleasure in the language and rhythm of the plays, but look for spectacular features. The Romans were fond of realistic effects and of extravagant display; see Cic. *ad Fam.* vii. 1.

188. incertos: *roving*, because they are not fixed as the ear is by the rhythm.

189. premuntur: *are kept down*, *i.e.* a play goes on for many hours with spectacular effects of all kinds. In the ancient theatre the curtain was lowered at the beginning of a performance and raised at its close.

190. fugiunt: *fly across the stage*.

191. regum fortuna: for *reges fortunati*, kings once favored by fortune; *cf. Catonis virtus*, *Odes*, iii. 21. 11. **manibus retortis**: *cf. Odes*, iii. 5. 22.

192. pilenta: two-wheeled covered carriages, used by women, in which the priestesses and vestals rode in the triumphal procession. **petorrita**: *cf. Serm.* i. 6. 104. **naves**: probably the beaks of

ships (*rostra*), though ships themselves may have been carried in the processions. *Cf.* Prop. ii. 1. 33, *regum auratis circumdata colla catenis, Actiaque in Sacra currere rostra via.*

193. captiva Corinthus: *i.e.* the spoils of Corinth. Sometimes paintings of cities were carried in the triumph, as well as those of other features of the victory. *Cf.* Cic. *Pis.* 25. 60, *quid tandem habet iste currus? quid vincti ante currum duces? quid simulacra oppidorum? quid aurum? quid argentum?*

195. diversum . . . camelo: *the camelopard* or *giraffe*. *Cf.* Plin. *N. H.* viii. 69, *camelopardalis dictatoris Caesaris Circensibus ludis primum visa Romae* (in 46 B.C.). For the construction of *genus*, see Introd. § 38. *c.*

197. spectaret: *sc. Democritus.*

198. nimio . . . plura: *cf.* i. 10. 30.

199. scriptores: *i.e.* the authors of the plays. **narrare asello surdo**: a proverbial expression.

200. voces: of actors. **pervincere**: *overcome, rise above; Ars Poet.* 82.

201. evaluere: a use of the perfect parallel to that of the gnomic perfect, *have been able to*, and so *are able to, will be able to.*

202. Garganum . . . nemus: *cf. Odes*, ii. 9. 7. **mugire**: *cf. Odes*, iii. 10. 6.

203. artes: works of art, carried in the processions described in line 191 f. For this meaning of *artes*, *cf.* i. 6. 17.

204. oblitus: note the quantity of the *i*. The idea is that of being overloaded with excessive adornment.

205. concurrit . . . laevae: *i.e.* in applause. **dextera . . . laevae**: *sc. manus . . . manui*, and see Introd. § 49. *b.*

206. dixit . . . aliquid? the words of one spectator to another, on hearing the applause. **sane**: emphasizes *nil*; *cf.* i. 7. 61.

207. lana: *i.e.* the actor's dress. **Tarentino . . . veneno**: Tarentine dye, considered second only to the Tyrian purple; *cf.* Plin. *N. H.* ix. 137.

208. ne . . . putes: Horace disclaims any prejudice against dramatic poetry as such. A parenthetical final clause.

209. maligne: *grudgingly, in niggardly wise*; *cf. Odes*, i. 28. 23.

210. per extentum . . . ire: proverbial for anything difficult.

211. inaniter: *with illusions, i.e.* by a mere representation of the reality. *Cf.* Virg. *Aen.* i. 464, *animum pictura pascit inani.*

213. ut magus, et: *and like a magician.* Note the hyperbaton.

214. et his: *to these as well; i.e.* the writers of other than dramatic literature. **lectori**: of book-poetry, contrasted with *spectatoris*.

216. redde: *give* (as their due). *Cf. Odes*, ii. 7. 17, *etc.* **munus . . . dignum**: the library in the temple of Apollo on the Palatine. *Cf.* i. 3. 17.

218. Helicona: a mountain in southwestern Boeotia, regarded as the abode of the Muses.

219. multa . . . facimus: *i.e.* we are in part to blame, since we submit our works to you at unfavorable times. *Cf.* Martial, x. 19. 12 ff.

220. vineta . . . caedam: apparently a proverbial expression for injuring oneself. *Cf.* Tibull. i. 2. 100, *quid messis uris acerba tuas? Caedam* therefore means *cut down, destroy.*

221. cum laedimur, *etc.*: *i.e.* when we are too sensitive to criticism.

223. cum loca . . . revolvimus: *i.e.* when we repeat passages which we consider fine, without being asked to do so (*inrevocati*).

224. non apparere labores: that our labor is not appreciated.

225. tenui deducta filo: a common metaphor. *Cf.*, *e.g.*, *Serm.* i. 10. 44.

226. cum speramus, *etc.*: when we hope for immediate recognition.

227. ultro: *i.e.* making the advances.

229. operae pretium: *worth while; cf. Serm.* i. 2. 37.

230. aedituos: *the temple-keepers*, who showed shrines to visitors, and pointed out their beauties. Poets are represented metaphorically as performing this service for *virtus*.

233. Choerilus: an epic poet of Iasos who followed Alexander into Asia and wrote of his deeds. **versibus**: dative; the money was set down to the credit of his verses, as if to a person. **male natis**: *misbegotten.*

234. rettulit acceptos: *entered* (in his account book) *as received.* **Philippos**: gold coins worth about $4.00; so-called because they bore an image of Philip of Macedon; *cf.* the French *Louis*, *Louis d'or*; English, *sovereign.*

235. remittunt: *leave*, *i.e.* cause. *Cf. Serm.* ii. 4. 69; *Ars Poet.* 349.

236. fere: *as a rule.*

237. linunt: *besmear*, the word being due to the preceding comparison. *Cf.*, however, *oblitus*, line 204.

239. edicto vetuit: *cf.* Plin. *N. H.* vii. 125, *idem hic imperator edixit nequis ipsum alius quam Apelles pingeret, quam Pyrgoteles scal-*

peret, quam Lysippus ex aere duceret. Cf. also Cic. *ad Fam.* v. 2.

Apellen: the most famous of Greek painters, an Ionian by birth. Many stories are told of the realism of his pictures.

240. alius Lysippo: *other than Lysippus;* ablative of comparison; *cf.* i. 16. 20. Lysippus was one of the most noted Greek sculptors, a native of Sicyon. See Plin. *N. H.* xxxiv. 63, *nobilitatur Lysippus et temulenta tibicine et canibus ac venatione. Fecit et Alexandrum Magnum multis operibus a pueritia eius ortus.* See note on line 241 below.

aera: *bronze statues.*

241. voltum simulantia: *cf.* Prop. iii. 9. 9, *Gloria Lysippi est animosa effingere signa.*

242. iudicium subtile: *cf. Serm.* ii. 7. 101. Plin. *N. H.* xxxv. 85, however, says: *Alexandro Magno frequenter in officinam ventitanti . . . imperite multa disserenti (Apelles) silentium comiter suadebat, rideri eum dicens a pueris, qui colores tererent.* **artibus**: works of art; *cf.* line 203 above.

243. ad libros . . . et dona: *i.e.* to literary works in distinction from painting and statuary.

244. Boeotum: genitive plural. The Boeotians were proverbial in ancient times for stupidity, and the characteristic was attributed to the heavy air of their moist, swampy country. *Cf.* Cic. *de Fato*, 4. 7, *Athenis tenue caelum, ex quo etiam acutiores putantur Attici; crassum Thebis, itaque pingues Thebani.*

246. munera: Virgil is said to have received 1,000,000 sesterces for the lines on Marcellus in *Aen.* vi. 862 ff., and Varius the same sum for his tragedy *Thyestes.*

247. Varius: see note on *Serm.* i. 5. 40.

248. expressi: *depicted; cf.* Cic. *Arch.* 6. 14, *quam multas nobis imagines fortissimorum virorum expressas scriptores Graeci et Latini reliquerunt.*

250. sermones: referring both to the *Sermones* and to the *Epistles;* see Introd. § 24.

251. repentis per humum: *cf. Serm.* ii. 6. 17, *musa pedestri.*

res . . . gestas: *i.e.* an epic poem dealing with the exploits of Augustus.

252. terrarumque situs, *etc.*: *i.e.* the descriptions of the scenes of the epic.

254. duella: the archaic form of *bella.* In this passage, as in *Serm.* ii. 1. 13 f., Horace gives an idea of what he might have done in the epic line.

255. claustraque . . . Ianum: referring to the closing of the temple of Janus; *cf. Odes*, iv. 15. 9.

256. Parthis: one of the deeds of which Augustus was most proud, which the poets of the Augustan age constantly refer to, was the recovery of the standards lost by Crassus at Carrhae in 53 B.C.

257. parvum: *humble.*

258. recipit: *admit.*

259. vires ferre recusent: *cf. Ars Poet.* 39.

260. stulte: emphatic, modifying *diligit; who foolishly attempts devotion beyond his powers.* **urget**: *i.e. vires ferre recusant*, and it crushes him.

261. numeris et arte: *i.e.* in poetry. **commendat**: *recommends; cf.* i. 18. 7.

262. discit: *sc. aliquis*, implied in *quis* below. The idea is that one remembers faults more easily than one does merits. *Cf.* Cic. *de Orat.* i. 28. 129, *nihil est enim tam insigne nec tam ad diuturnitatem memoriae stabile quam id, in quo aliquid offenderis.*

264. nil moror: *I care nothing; cf.* i. 15. 16. **officium quod me gravat**: *cf. sedulitas . . . urget*, line 260.

265. proponi cereus: *i.e.* to have waxen images of himself offered for sale.

267. pingui: *stupid; cf. Serm.* ii. 6. 14.

268. cum scriptore meo: *i.e.* both the poet and his subject are consigned to oblivion. **porrectus**: like a corpse on the bier.

269. vicum: the *Vicus Tuscus;* see note on *Serm.* ii. 3. 228.

270. amicitur: unsalable poems were used for wrapping paper; *cf.* Catull. 95. 7, *Volusi annales Paduam morientur ad ipsam Et laxas scombris saepe dabunt tunicas.*

EPISTLE II.

1. Flore: *cf.* i. 3. 1. **amice**: as a member of the *cohors amicorum; cf.* i. 3. 6. **Neroni**: *i.e. Tiberius; cf.* i. 3. 2.

2. puerum . . . natum Tibure vel Gabiis: *i.e. a verna* of Italian birth, regarded as more valuable than the foreign slaves.

3. agat: *deal, treat*, of the seller recommending his goods.

5. fiet eritque: the double term is characteristic of legal forms, such as bills of sale and the like. **nummorum . . . octo**: *8000 sesterces* (about $400), an average price for a slave of the kind.

6. ministeriis: dative with *aptus.*

7. litterulis: a contemptuous expression natural in the mouth of the slave dealer. **imbutus**: *with a smattering of.* *Cf.* Tac. *Dial.* 19, *elementis studiorum etsi non instructus, at certe imbutus.* **idoneus arti cuilibet**: *i.e.* capable of being taught any accomplishment. He could be made a reader or an amanuensis, or the like.

8. argilla . . . uda: *i.e.* he is still impressionable and capable of being moulded to any form one might desire.

9. indoctum sed dulce: *i.e.* in a sweet but untrained voice. **bibenti**: *i.e.* his singing would be acceptable at a *comissatio* or symposium, where his hearers would be less critical.

10. multa, *etc.*: *i.e.* too many promises are suspicious, and give the impression that the seller is anxious to get rid of a worthless article. **levant** = *leviorem faciunt.*

11. extrudere: *to get off his hands;* see Introd. § 55. *a.*

12. res . . . nulla: *i.e.* I am under no necessity. **meo . . . aere**: *i.e.* in humble circumstances, but out of debt. *Meum aes* is the opposite of *aes alienum.* *Cf.* Cic. *Verr.* ii. 4. 6. 11, *hominem . . . non modo in aere alieno nullo, sed in suis nummis multis esse.*

13. hoc . . . faceret: *i.e.* would treat you so fairly. **non temere**: *not without special reason; i.e.* I would not do this for every one.

14. semel: emphatic; *just once.* **cessavit**: see note on *cessator, Serm.* ii. 7. 100.

15. in scalis: *under the stairs.* *Cf.* Cic. *Mil.* 15. 40 (*cum Clodius*) *se . . . fugiens in scalarum tenebras abdidisset.* **pendentis habenas**: *i.e.* the thong (*lorum*), hung up in a conspicuous place as a warning.

16. excepta: the regular word for an exception or provision in a bargain; *cf. Serm.* ii. 3. 286. **des**: the apodosis of *si velit . . . agat,* in lines 2–3.

17. poenae securus: *without fear of penalty,* since he had expressly mentioned the slave's fault. On the case of *poenae,* see Introd. § 40. *a.*

18. prudens: *wittingly, with your eyes open.* **lex**: *the conditions* of the sale.

19. moraris: *i.e.* consume his time.

20. dixi, *etc.*: the application of the example.

21. mancum: *crippled,* a stronger word than *pigrum.* **talibus officiis**: *i.e.* letter writing; dative of purpose with *mancum.* **mea**: with *epistula,* a bold hyperbaton.

23. mecum facientia iura: *the law which is on my side;* since he had warned his friend, as the slave dealer had the purchaser.

24. super hoc: *hoc* seems to be accusative, since the expression *super haec* is of frequent occurrence.

26. Luculli miles: Horace illustrates the situation by an anecdote. **viatica**: strictly, *travelling expenses; cf.* i. 17. 54. Here it means *savings* from his pay, from booty, *etc.*

27. ad assem: *to a penny; i.e.* wholly.

28. vemens lupus: in apposition with the subject of *deiecit*, the person being identified, as frequently in Horace, with the thing with which he is compared. The comparison of soldiers with wolves is a common one. *Vemens* is probably a contracted form for *vehemens.*

30. praesidium: *garrison.* **deiecit**: the technical word.

31. rerum: genitive with *divite.* See Introd. § 40. *a.*

32. donis honestis: *gifts of honor*, such as *coronae aureae, hastae purae, phalerae, torques, armillae.*

33. bis dena sestertia: *20,000 sesterces* (about $1000), probably his share from the sale of the booty. **nummum**: not commonly used after *sestertia*, to which it is frequently equivalent. Here it means *in cash.*

34. praetor: *general*, the original meaning of the word.

35. nescio: the regular quantity in the combination *nescio quis, etc.*

36. mentem: here meaning *courage*, like *animus. Cf.* i. 2. 60. **timido quoque**: *even to a coward.*

37. pede fausto: *i.e.* and good luck go with you, an assurance of the ease of the undertaking, as well as a wish. Ablative of attendant circumstance.

38. laturus: *and you will receive.* See Introd. § 47. **quid stas?** *cf. Serm.* i. 1. 19.

39. ibit, ibit: ironically repeating the *i . . . i* of line 37.

40. zonam: money-belt. Apparently not like those of modern times, but with a purse (*crumena*) hanging from them. *Cf.*, however, C. Gracch. ap. Gell. xv. 12. 4, *zonas . . . plenas argenti.*

41. contigit: *it has been my good fortune; cf.* i. 2. 46. **doceri . . . Achilles**: *i.e.* to study Greek and read the *Iliad*, which was used as a text-book. *Cf.* Plin. *Epist.* ii. 14. 2, *in foro pueros a centumviralibus causis auspicari ut ab Homero in scholis.*

43. Athenae: Horace, like many young men of his day, went to Athens to complete his education. See Introd. § 2.

44. ut vellem . . . dinoscere: of the study of philosophy. **curvo**: used somewhat humorously for *wrong*, as deflected from the straight path. The same idea is found in *pravum* and *vitium*. See note on *Serm.* i. 3. 1.

45. silvas Academi: *i.e.* the Academy, a grove in the suburbs of Athens, where Plato had his school. Academus, from whom the grove derived its name, was an Athenian hero, often identified with Cadmus.

47. aestus: *the tide; cf. Odes*, ii. 7. 15–16.

48. non responsura: *i.e.* fated not to be a match for.

49. unde: *i.e. ex aestu belli civilis.* **simul primum**: a rare combination; *cf. simul ac* and *cum primum*.

50. decisis . . . pinnis: *with clipped wings*, to be taken with *humilem* (*laid low*), as the position shows. **paterni laris et fundi**: genitive with *inopem*. His father's estate was evidently confiscated.

51. audax: with the subject of *facerem, that I should venture to make verses.*

52. quod non desit: *i.e. quod satis est*, object of *habentem*. **habentem**: *sc. me.*

53. expurgare: *cure*, of the disease of writing. **cicutae**: regarded as a cure for madness.

55. singula: *one thing after another.* **anni . . . euntes**: *the years as they pass.*

56. ludum: of amusements in general.

57. extorquere: implying resistance on Horace's part.

58. denique, *etc.*: *finally* tastes differ, and he cannot please every one.

59. carmine: *lyric poetry*, such as the *Odes*. **iambis**: such as the *Epodes; cf. Epod.* 14. 7.

60. Bioneis: Bion the Borysthenite was a Scythian philosopher, who lived about 250 B.C. He was notorious for his wit and cynicism. The reference is to the *Sermones*. **sale nigro**: *caustic wit. Cf. Serm.* ii. 4. 74, where *sal nigrum* is used of a coarse strong salt. Doubtless, however, *nigro* is used with something of a figurative meaning, as in *Serm.* i. 4. 85 and 100.

61. tres convivae: a small number of guests, but all of different tastes. **prope**: ironical.

62. multum diversa: *widely different things. Cf.* i. 10. 3.

64. acidum: used especially of wine.

65. praeter cetera: *above all.*

67. sponsum: supine. *Cf. Serm.* ii. 6. 23. **auditum scripta**: *i.e.* to a recitation of his works.

68. omnibus officiis: *i.e.* all other business. **cubat**: *lies sick; cf. Serm.* i. 9. 18.

70. humane commoda: *reasonably convenient*, ironical. *Humane* is used to intensify *commodum*, like *misere*. **verum**: a suggestion that the case is not so bad after all.

71. purae: *clear, free from obstruction.* **meditantibus**: *i.e.* he can compose as he goes. *Cf. Serm.* i. 9. 2.

72. festinat: emphatic; nay, the contractor rushes on in hot haste. **mulis gerulisque**: instrumental ablative.

73. torquet: *swings.* **machina**: *a derrick* or *crane.*

74. tristia funera: *cf. Serm.* i. 6. 42 f. **robustis**: *heavy*, made strong for carrying great loads.

75. hac: *sc. via; hac . . . hac* is poetic and rare; see Introd. § 48. *a*; *cf.* Virg. *Aen.* i. 467 f.

76. i nunc: *go now*, if you can. *Cf.* i. 6. 17.

77. scriptorum = *poetarum; cf.* ii. 1. 36. **urbem**: *the city*, used in a general sense.

78. rite: *regularly*, for all time. **cliens Bacchi**: *cf.* i. 19. 4.

80. contracta vestigia: *i.e.* the narrow path; for *contracta*, *cf. contractus* in i. 7. 12.

81. ingenium: *a mind, i.e.* a man of intellect. The idea is that not even in Athens can one give himself entirely to study and literary pursuits without making himself ridiculous; much less is it possible at Rome. **vacuas**: *quiet; cf.* i. 7. 45. **desumpsit**: *has chosen* as a home.

82. insenuit: *has grown gray.*

83. curis: *meditation, study.* **statua taciturnius**: a proverbial expression; *cf. Serm.* ii. 5. 40.

84. hic: *here, i.e.* in Rome.

86. motura: *designed to rouse, i.e.* suited for lyric poetry. **connectere**: *to weave.* **digner**: *am I to think fit?*

87. ut alter: of such a sort that they praised each other. For the form of the result clause, *cf.* i. 16. 12.

88. meros honores: *nothing but praise.*

89. Gracchus: probably C. Gracchus, who was the greatest orator of his time. As Tiberius Gracchus was also a celebrated orator, Horace may use the name without special regard to either. **illi**: *in his eyes;* dative of the person judging. **Mucius**: there were three

celebrated jurists named Mucius Scaevola. Here, too, Horace may use the name generally, or he may have the eldest in mind as contemporary with the Gracchi.

90. qui minus: how much the less.

91. hic: *another*, very probably Propertius, who calls himself the Roman Callimachus (Prop. iv. 1. 64; *cf.* line 100 below). **mirabile . . . opus**: in apposition with *carmina* and *elegos*, and representing the praise bestowed by the two poets on each other.

92. novem Musis: *i.e.* all the muses must have taken part in its production.

93. molimine: conscious effort. **circum spectemus**: tmesis; *cf. Serm.* i. 2. 62–63; ii. 3. 117–118; Introd. § 53. *o*.

94. vacuam . . . aedem: apparently referring to the *bibliotheca Latina* in the temple of Apollo on the Palatine.

95. mox etiam: their books are received into the Palatine Library, and later they recite their works in public. **sequere**: to the hall where the recitation was given, perhaps also in the same temple.

96. coronam: the prize of victory; *cf. Odes*, i. 26. 8.

97. caedimur . . . hostem: like gladiators in combat.

98. Samnites: heavy armed gladiators, originally from Campania; *cf.* Liv. ix. 40. 17. **ad lumina prima**: *i.e.* until evening, when the lights were lit. **duello**: originally a combat between two, and perhaps here used on account of its original signification.

99. discedo: *I come off* from the contest. **Alcaeus**: *an Alcaeus*, *i.e.* the equal of Alcaeus; *cf. Odes*, ii. 13. 26. **puncto**: *vote*. **meo**: *sc. puncto*.

100. Callimachus: the most brilliant of the Alexandrian school of Greek poets, a native of Cyrene. His elegies were imitated by Catullus, Ovid, and Propertius. **si plus . . . visus**: *i.e.* if this does not satisfy him. **adposcere**: an archaic word found only here and in Ter. *Heaut.* 838.

101. Mimnermus: flourished 640–600 B.C., by some regarded as a greater elegiac poet than Callimachus. **optivo** = *adoptivo*, since the name was not his by birth, but by adoption.

102. multa fero: *I endure a great deal.*

103. suffragia capto: *cf.* i. 19. 37.

104. mente recepta: since writing poetry is looked on as a species of madness; *cf.* line 90 above.

105. obturem: apodosis to the protasis implied in *finitis . . . recepta*. **impune**: with *obturem*.

106. verum: *yet.*

107. scribentes: *i.e.* in the act of writing. **ultro**: *of their own accord*, explained by *si taceas.*

108. beati: with *laudant*, *i.e.* happy in their self-conceit.

109. legitimum: *i.e.* corresponding to the rules of art; *cf. Ars Poet.* 274.

110. cum tabulis: *i.e.* when he takes his tablets in hand to write. **honesti**: *conscientious.*

111. audebit: *he will have the courage.*

113. movere loco: *expel*, as the censor removes unworthy members from the senate.

114. intra penetralia Vestae: *within the shrine of Vesta.*

115. populo: with *eruet.* **bonus**: *kindly.*

117. Catonibus atque Cethegis: *i.e.* men like Cato (the censor) and Cethegus (consul in 204 B.C.), types of the olden time.

118. situs: *neglect, rust.* **informis**: of the effect produced, *disfiguring, ugly.* **deserta**: *abandoned.*

119. adsciscet nova: *sc. verba*, as the censor enrolls new members in the senate. **genitor**: *as father.* **usus**: *usage.*

120. vehemens: *powerful.*

121. beabit: *bless, enrich. Cf. Ars Poet.* 57; and on the word, i. 18. 75.

122. luxuriantia: *sc. verba, excessive*, likened to a vine which grows too rank. **aspera**: *rough.* **sano**: *well-regulated.* He will not polish his work so much as to take away its strength.

123. virtute carentia: *i.e. ignava*; *cf.* ii. 1. 67. **tollet**: *elevate, i.e.* improve their tone.

124. ludentis: *of one at play, i.e.* without effort. **torquebitur**: *will use all his efforts; exert himself to the utmost; torquebitur* has a middle force.

125. Satyrum . . . Cyclopa: accusative of the inner object; *cf. Serm.* i. 5. 63. **movetur**: *dances*, passive with the force of the middle.

126. praetulerim: *I should prefer*, rather than to take all this trouble. Potential subjunctive. **delirus**: see note on *Serm.* ii. 3. 107.

127. denique: *at least.*

128. ringi: *to be vexed*, lit. to show one's teeth like an angry dog. *Cf.* Ter. *Phorm.* 341, *Dum tibi fit quod placeat, ille ringitur*, on which Donatus's comment is: *ringi est stomachari tacitum: est enim translatio a canibus latraturis.* **haud ignobilis**: *sc. quidam*, a well-known man, *i.e.* the story is a familiar one. **Argis**: *at Argos*, the

Latin form of the word; *cf.* Varro, *Ling. Lat.* ix. 50, *Graecanice hoc Argos, Latine Argi.*

130. sessor plausorque: *i.e.* regularly sitting and applauding.

131. servaret: characteristic subjunctive; *in other respects a man who. Cf. credebat* in line 129. *Vitae munia* is explained in the following lines.

133. ignoscere servis: *cf. Serm.* i. 3. 80 f.

134. signo laeso: *i.e.* has stolen a jar of wine. The jars were closed and sealed.

135. rupem . . . vitare: *cf. Serm.* ii. 3. 56 f. **puteum . . . patentem**: *an open well, i.e.* with the cover off.

136. opibus: very nearly = *ope.*

137. elleboro: regarded as a remedy for madness; *cf. Serm.* ii. 3. 82. **bilem**: supposed to cause insanity; *cf.* Plaut. *Amph.* 720, *atra bili percita est.*

138. Pol: *cf.* i. 7. 93, and the note.

141. nimirum sapere, *etc.*: finally, the proper occupation for a man of Horace's time of life is the study of philosophy; *cf.* i. 1. **nugis**: *cf. ludicra*, i. 1. 10, and *Serm.* i. 9. 2.

142. pueris: governed both by *tempestivum* and by *concedere*, ἀπὸ κοινοῦ; see Introd. § 42.

143. sequi: *follow after, i.e.* try to find.

144. numerosque modosque: *cf.* i. 18. 59.

145. recordor: *i.e.* he recalls to his mind the precepts which he has learned from his teachers.

146. sitim: *i.e.* if you had dropsy; *cf. Odes*, ii. 2. 13.

147. quanto . . . cupis: avarice, a vice which Horace is constantly satirizing, is likened to a dropsy of the mind.

148. nulline . . . audes: *i.e.* would you be ashamed to confess your trouble and have it treated? *Cf.* i. 16. 24.

149. monstrata: *i.e.* prescribed.

150. fugeres . . . curarier: *you would refuse to be treated;* with the construction, *cf. Odes*, i. 9. 13. On the form *curarier*, see Introd. § 35. *a.*

151. audieras: from the people who believed it; *cf.* i. 1. 53 f.

152. donarent: a general statement, put into a past tense after *audieras.* **decedere**: the technical expression for being cured of a disease; *cf.* Lucr. ii. 34, *Nec calidae citius decedunt corpore febres.*

153. ex quo: 'from the time when'; *i.e. since* you became richer.

154. plenior: *richer; cf. Odes*, ii. 12. 24.

156. nempe: *surely.*

158. libra . . . et aere: the usual way of conveying property at Rome was by a symbolic sale, in which a balance, held by a third party, was struck by the recipient with a copper coin.

159. consultis: for *iuris consultis; cf.* line 87 above. **mancipat**: *makes your property;* strictly this term can be used only of the process described in the note to line 158, but it is here used figuratively. **usus**: *possession*, which if long enough continued gave a legal title.

160. qui te pascit ager: *i.e.* the field which grows the grain on which you live is yours, whether you own it or another. **Orbi**: otherwise unknown; doubtless a rich neighbor of the poet.

161. daturas: *which are to give you;* see Introd. § 47.

163. temeti: an old word for wine. **modo isto**: since the elision of the last syllable of an iambic word before an accented syllable is very rare, probably *isto* is to be pronounced *sto*, according to the popular usage. The form is read in Cicero's Letters and may have been the original reading here.

164. trecentis . . . milibus: *300,000 sesterces* (about $15,000).

166. nuper an olim: *i.e.* some time ago (by buying the estate) or from time to time, as you buy provisions.

167. emptor quondam: for *qui quondam emit.* **Aricini Veientis et arvi**: *of an estate at Aricia or Veii.*

168. emptum: emphatic, *boughten.* So *emptis. Cf. Epod.* ii. 48, *dapes inemptas.*

169. sub noctem: *at nightfall.*

170. usque . . . qua . . . iurgia: *as far as where the line of poplars avoids quarrels with the neighbors by the fixed boundary which it makes; i.e.* the owner plants a line of poplars and by thus fixing his boundary line avoids the possibility of dispute. This estate he calls his, though, as has been shown, it is only so in a certain sense. The poplars are said to avoid quarrels since they free the owner from them. *Limitibus* is ablative of instrument.

172. puncto . . . mobilis horae: *in a short time;* see note on *horae momento, Serm.* i. 1. 7.

173. prece: that is as a gift. **pretio**: *by sale.* **vi**: for example, by confiscation. **morte suprema**: *by death, which ends all.*

176 alterius: *sc. heredis;* a succession of heirs. **velut . . . undam**: as wave follows wave. *Cf.* Ovid, *Met.* xv. 181, *ut unda im-*

pellitur unda. Urgeturque eadem veniente urgetque priorem Tempora sic fugiunt pariter.

177. vici: *great estates.* **Calabris . . . Lucani**: referring to possessions in cattle. The herds were pastured in Apulia and Calabria in winter, and driven to the hills of Lucania and Samnium in the summer. *Cf. Epod.* 1. 27.

178. Orcus: the comparison of death with a reaper is a familiar one.

179. non exorabilis auro: *cf. Odes*, ii. 18. 34 ff.

180. sigilla: small statuettes of bronze. *Cf.* Plin. *N. H.* **XXXIV.** 34, *signa quoque Tuscanica per terras dispersa quin in Etruria factitata sint non est dubium.*

181. argentum: *plate; cf.* i. 6. 17. **Gaetulo**: the Gaetulian purple was famous.

182. est qui non curat: there is one who does not care, namely, the poet himself. Note the indicative, contrasted with the subjunctive after an indefinite antecedent. See Introd. § 45. *c.*

183. alter fratrum: such differences of temperament in brothers was a favorite subject in comedy; so in the *Adelphi* of Terence. **cessare**: *cf.* i. 7. 57. **ungui**: to be anointed with oil, for a banquet or revel; *cf. Odes*, ii. 11. 17.

184. Herodis: Herod the Great, king of Judaea, 39–4 B.C. **palmetis**: used here as a synonym for great riches, since the yield in dates from such a grove would be great.

185. importunus: *insatiate; cf. Serm.* ii. 5. 96. **ad umbram lucis**: *i.e.* until nightfall.

186. mitiget: *subdues; cf. pacantur*, i. 2. 45; the wild land is subdued like an enemy with fire and steel.

187. Genius: *cf.* ii. 1. 144. **natale astrum**: *his natal star; cf. Odes*, ii. 17. 21. For Horace's views on astrology, *cf. Odes*, i. 11; *Serm.* i. 6. 114. **temperat**: *controls.*

188. deus . . . mortalis: *i.e.* a god as regards its nature and its power, but mortal as regards the individual; see note on i. 7. 94.

189. voltu mutabilis: *i.e.* representing men of different character. **albus et ater**: applying to fortune (*cf. Odes*, i. 12. 27) and to character; *cf.* Cic. *Phil.* ii. 16. 41, *qui albus aterne fuerit ignoras;* Catull. 93. 2, *Nec scire utrum sis albus an ater homo.*

190. utar: used absolutely, as in i. 7. 57. **ex modico acervo**: the opposite of *Serm.* i. 1. 51. **res**: *circumstances.*

192. datis: *i.e.* than what was actually left him.

193. scire volam: I shall wish to know the difference between good living and extravagance, and between frugality and parsimony, and regulate my life accordingly. **simplex**: *frank, open.*

197. ac potius: *or rather.* **Quinquatribus**: the festival of Minerva, from March 19 to March 23. It was observed as a school holiday, since Minerva was the goddess of wisdom and learning.

198. raptim: *i.e.* crowding as much enjoyment as possible into the short time.

199. utrum . . . an: as if *nihil distat* preceded.

201. tumidis velis: *i.e.* my sails are not swollen by too favorable a wind (*cf. Odes*, ii. 10. 23), nor yet are they wholly unfavorable.

202. aetatem ducimus: *cf. Epod.* 17. 63.

203. specie: *appearances.*

204. usque: *always.*

205. non es: with concessive force. **abi**: *good, go in peace;* a colloquial expression; *verbum vel sibi vel alteri blandientis*, Donatus on Ter. *Ad.* 765. **cetera**: *sc. vitia* from *vitio.* **inani**: *cf.* ii. 1. 211.

207. ira: to be taken like *formidine* with *mortis; cf.* Lucr. iii. 1045, *Tu vero dubitabis et indignabere obire?*

208. somnia: *i.e.* a superstitious belief in dreams.

209. nocturnos lemures: *umbras vagantes hominum ante diem mortuorum et ideo metuendas*, Porph. *ad loc.* **Thessala**: the Thessalian witches and witchcraft were famous; *cf. Epod.* 5. 45; *Odes*, i. 27. 21.

210. natalis . . . numeras: *i.e.* do you enjoy each year as it passes? **ignoscis amicis**: *cf. Serm.* i. 3. 25 f.; i. 3. 84 f.

212. exempta . . . una: *sc. spina.* **spinis**: *cf.* i. 14. 4.

213. decede peritis: *make way for those who do. Peritis* is dative; *cf. Odes*, ii. 6. 15.

215. abire: as from a banquet; *cf. Serm.* i. 1. 119. **largius aequo**: *more plentifully than is proper.*

216. pulset: *drive you forth.* **lasciva decentius**: *in which merry-making is more seemly.*

EPISTLE III.

1. humano capiti, *etc.*: Horace forcibly illustrates the necessity of unity by describing an absurd composition in the pictorial art. **humano . . . equinam**: the contrast is heightened by the chiastic order.

2. velit: *should take it into his head.* **inducere**: the regular word for 'laying on' color.

3. membris: probably dative with *inducere.* **undique**: *i.e.* from all sorts of animals. **turpiter atrum**: to be taken together (*ugly black*), contrasted with *formosa superne.*

5. spectatum: supine. **amici**: even though you were friends of the painter.

6. Pisones: according to Porphyrio, the Epistle is addressed to L. Calpurnius Piso, consul in 15 B.C., and *praefectus urbis* under Tiberius. His two sons are included in the term *Pisones.* **librum**: a poem of any kind. *Cf.* ii. 1. 220.

7. vanae . . . species: *fancies.* There is no criticism in the term itself, except in so far as it is qualified by the following *ut*-clause.

9. reddatur: *is suited to, corresponds to.* **pictoribus**, *etc.*: a reply to Horace's words.

10. aequa: *equal, like, i.e.* both for painters and poets.

11. petimus damusque: we ask it as poets and grant it to painters.

12. sed . . . non ut: *but not on the understanding that; i.e.* there are limits. **coeant**: *cf.* i. 5. 25. Stipulative subjunctive; see Introd. § 45. *e.*

13. geminentur: *i.e.* united in one form.

14. inceptis: *beginnings.* **plerumque** = *saepe; cf. Serm.* ii. 5. 55.

15. purpureus . . . pannus: the reference does not seem to be to the purple stripe on the tunic or toga, but rather to a patchwork effect. **splendeat**: subjunctive of purpose.

16. lucus et ara, *etc.*: these incongruous details are doubtless real examples taken from poets of the day, but they cannot be identified.

17. ambitus: *the winding course.*

18. Rhenum: the adjective, instead of the substantive *Rhenus; cf. Odes*, i. 10. 15.

19. sed: with an implied ellipsis; *very good, but.* **cupressum . . . simulare**: apparently proverbial; *cf.* Porph. *ad loc., hoc proverbium est in malum pictorem qui nesciebat aliud bene pingere quam cupressum. Ab hoc naufragus quidam petiit ut periculum suum exprimeret. Ille interrogavit, num ex cupresso vellet aliquid adicere. Quod proverbium Graecis in usu est.*

20. si enatat: *i.e.* if you are painting an *ex voto* (see note on *Serm.* i. 5. 66.) for a man who has been shipwrecked. *Cf. Odes*, i. 5. 13; *Serm.* ii. 1. 33.

21. aere dato: *i.e.* he has paid his money, and has a right to expect a good piece of work.

22. rota: the potter's wheel. **urceus**: *a pitcher.* The potter plans an *amphora* and produces a small jug. *Cf.* line 139 below.

23. denique: *in short*, summing up the bearing of the preceding examples. **dumtaxat**: *provided it be.* See note on *Serm.* ii. 6. 42.

24. vatum: *of us poets*, on account of *decipimur.*

25. specie: *idea, notion; i.e.* our own idea, which is often wrong.

26. levia: *smoothness, polish.* **nervi**: *strength.*

27. grandia: *a lofty style; cf.* Quint. x. 2. 16, *plerumque (imitatores) declinant in peius et proxima virtutibus vitia comprehendunt fluntque pro grandibus tumidi.*

28. procellae: perhaps used in the same sense as in *Odes*, ii. 10. 1 f., in which case there is a mixture of metaphors, or, as in iv. 2. 25, of the dangers which attend a high flight.

29. rem . . . unam: *a simple subject.* **prodigialiter**: *i.e.* by introducing marvels. The word seems to be coined by Horace.

31. caret: the subject is the same as that of *appingit.*

32. Aemilium . . . ludum: Porph. says: *Aemilii Lepidi ludus gladiatorius fuit, quid nunc Polycleti balineum est.* **imus**: *i.e.* the most obscure.

33. exprimet: *cf.* ii. 1. 248. **mollis**: *i.e.* with lifelike effect.

34. infelix operis summa: *unsuccessful in his work as a whole.* **ponere**: *to represent; cf. Odes*, iv. 8. 8.

35. hunc: *i.e.* a man like that; *cf.* i. 6. 40, *ne fueris hic tu;* Introd. § 48. *a.*

36. pravo: *crooked.*

37. spectandum: *worth looking at, an object of admiration.* **nigris . . . capillo**: regarded as a mark of beauty; *cf. Odes*, i. 32. 11.

38. materiam: *a subject.* **qui scribitis**: *all ye who write;* not addressed to the Pisones.

39. versate: *consider;* perhaps with the idea of trying the weight before raising it to the shoulders.

40. potenter: *according to his powers;* κατὰ τὸ δυνατόν, Porph.

41. facundia: *the power of expression.* **lucidus ordo**: *clear arrangement.*

42. ordinis: stands first in the sentence, as the subject of the discussion; *so far as arrangement is concerned.* **Venus**: *charm.* **aut ego fallor**: *unless I am mistaken.*

43. ut iam nunc . . . dici: *i.e.* to say each thing in its proper place. **iam nunc**: *just now.*

44. pleraque: *many things.*

45. promissi: *i.e.* one which has been long promised.

46. in verbis . . . serendis: in the choice of words.

47. callida . . . novum: *i.e.* to use common words in such connections as to give an impression of novelty.

48. si forte necesse est: new words may be coined in moderation and with circumspection, to express new ideas which cannot be expressed in words yet in use. So especially Lucretius, and Cicero in his philosophical works.

49. indiciis: *signs.* **abdita rerum**: *abstruse thoughts; rerum* is genitive of the whole; see Introd. § 40. *c.*

50. cinctutis: *kilted*, an example of a new word. The *cinctus* or *campestre* was a loin-cloth which in early times was worn under the toga instead of the tunic. See i. 11. 18. **Cethegis**: typical of the olden time; *cf.* ii. 2. 117.

51. contingeret: *sc. tibi; you will be allowed.* **sumpta pudenter**: *if used with moderation.*

52. fidem: *acceptance, credit.*

53. Graeco . . . detorta: not borrowed words (*cf. Serm.* i. 10. 20), but words formed after the analogy of the Greek. **quid autem**: *i.e.* why should the privilege of coining new words be allowed the early poets and denied to their successors?

55. Vergilio: Virgil was criticised for his use of Greek words. **adquirere pauca**: contrasted with *ditaverit*, line 57.

56. invideor: for *mihi invidetur;* perhaps colloquial, or after the analogy of the Greek φθονοῦμαι. *Cf. imperor*, i. 5. 21.

59. signatum: *stamped*, like a coin. **praesente nota**: *the current device*, or mint-mark.

60. foliis: ablative of specification. *Cf. mutati voluntate*, Cic. *ad Fam.* v. 21. 1. **pronos in annos**: *in annos* is from year to year; *cf. in horas*, line 160 below; *Serm.* ii. 7. 10; *Odes*, ii. 13. 14. *Pronos* gives the idea of rapid change; *cf. Odes*, iv. 6. 39. With the simile, *cf. Iliad*, vi. 146 f.

61. prima cadunt: a clause coördinate with *mutantur;* there is an ellipsis in thought of something like *nova succrescunt.*

63. debemur: *i.e.* in consequence of a natural law. **nostraque**: *and our works.* **receptus . . . aratrum**: the reference probably is to the works planned by Julius Caesar and interrupted by his death.

They are described as they would be if actually completed. These undertakings became proverbial for difficult tasks; *cf.* Quint. iii. 8. 16, *an siccari palus Pomptina, an portus fieri Ostiae possit.*

64. arcet: *protects; cf.* Cic. in *Cat.* i. 13. 33, *tu, Juppiter, hunc a tuis aris ceterisque templis arcebis*, which (sometimes with the simple ablative in place of the abl. with *ab*) is the usual prose construction.

65. regis opus: *i.e.* a work like those of the Babylonian and Egyptian kings, or like those attributed to the early Roman kings. **sterilis**: *unproductive, barren.* **palus diu**: the reference is to the Pomptine Marshes. The final syllable of *diu* is shortened before the following vowel; *cf. si mĕ amas, Serm.* i. 9. 38; Introd. § 57. *a.*

67. iniquum frugibus: on account of the floods; see *Odes*, i. 2.

68. facta: *deeds*, more general than *opera*, which it includes. **peribunt**: *are doomed to perish;* with the same general force as the future participle.

69. nedum: *much less.* From *nedum existimes honorem stare*, with ellipsis of the subjunctive and attraction of the infinitive into its mood and tense. **sermonum**: *words*, in distinction from *facta*. **stet . . . vivax**: *endure and live.*

70. multa renascentur: archaic words are common in the poets, and were used to excess by the archaistic school of writers, in the time of Hadrian and the Antonines (117–180 A.D.).

71. usus: *cf.* ii. 2. 119.

72. arbitrium . . . ius . . . norma: *arbitrium quod statuimus nulla causa allata, ius facultas quam ceteri ultro agnoscunt; norma regula a nobis praescripta cui ceteri obtemperant* (*Orelli*).

73. res gestae . . . bella: the themes of epic poetry.

74. quo . . . numero: the hexameter, which doubtless existed before Homer.

75. versibus impariter iunctis: the elegiac distich, consisting of alternate lines of dactylic hexameter and pentameter. *Impariter* is one of Horace's new words. **querimonia**: *i.e. dirges*, apparently the earliest use to which the metre was put, though its sphere was afterwards greatly extended.

76. voti sententia compos: *i.e.* the songs of successful lovers.

77. tamen: though the use of the metre is certain, its inventor is a matter of dispute. It is attributed to Archilochus, Mimnermus, and Callinus by different authorities. **exiguos**: *slight*, as compared with the heroic hexameter.

79. proprio: *his own.* The iambic poetry was the special vehicle

of invective, and Archilochus is believed to have been the inventor of this type. **rabies**: *cf.* i. 19. 30 f.

80. socci: *comedy;* see note on ii. 1. 174. **cepere**: *adopted; i.e.* later. **coturni**: *tragedy;* really the buskin, or high boot, worn by the tragic actor, to add to his height and dignity. *Cf. Odes*, ii. 1. 12. On the orthography of the word, see *Serm.* i. 5. 64.

81. alternis . . . sermonibus: *dialogue.* **popularis strepitus**: the natural hum of a large audience.

82. natum rebus agendis: *i.e.* like the hexameter (*cf.* line 73), suited for describing action.

83. fidibus: *to the lyre, i.e.* to lyric poetry. **pueros deorum**: *kings and heroes; cf. Odes*, iv. 2. The reference is to hymns.

84. pugilem . . . primum: odes celebrating victories in the games, such as Pindar's. For *equum*, *cf. Odes*, iv. 2. 17 f.

85. iuvenum curas: *i.e.* love songs. **libera**: *which frees from care.*

86. descriptas . . . vices: the lines which have been drawn, as just described. **colores**: *style, tone; cf. Serm.* ii. 1. 60.

88. pudens prave: to be taken together, *from false shame; cf. pudor malus*, i. 16. 24.

89. versibus . . . tragicis: *i.e.* in the style and metre of tragedy.

90. indignatur: a stronger *non vult.* **privatis**: *i.e.* suited to everyday life.

91. cena Thyestae: a typical instance of a tragic subject.

92. singula quaeque: *each subject*, a summing-up of the preceding lines. **sortita**: *i.e.* which has been alloted to it.

93. et: *even.* **vocem . . . tollit**: *cf. Serm.* i. 4. 48 ff.

94. delitigat: probably with reference to *Heaut.* 1035 f. Chremes is a common name in comedy. In *delitigat, de-* has an intensive force, as in *deproeliari, desaevire;* the word is a coinage of Horace's.

95. plerumque: *often; cf.* line 14 above. **sermone pedestri**: *cf. Odes*, ii. 12. 9; *Serm.* ii. 6. 17; Quint. x. 1. 81, *multum enim supra prosam orationem, quam pedestrem Graeci vocant (Plato) surgit.*

96. Telephus: the hero of tragedies by Aeschylus, Sophocles, Euripides, Agathon, Ennius, and Accius. **Peleus**: the hero of tragedies of Sophocles and Euripides.

97. proicit: *throws aside;* for *abicit*, as in *Serm.* ii. 3. 100; ii. 7. 53. **ampullas**: *cf.* i. 3. 14, and the note. **sesquipedalia verba**: of the grandiloquent style of tragedy, perhaps with special reference to the polysyllabic compounds of the early Roman tragic poets.

98. curat: *sc. tragicus.*

99. pulchra: *beautiful*, in an artistic sense. **dulcia sunto**: *they must have feeling; dulcia* is used of the language of simple pathos, as distinguished from the *sesquipedalia verba.*

104. male: with *mandata*, words poorly assigned, *i.e.* not suited to your position, since Horace is speaking rather of the language of the tragedy than the delivery of the actor; *cf. fortunis absona*, line 112 below.

106. voltum: *character, part.* as indicated by the mask.

108. format: *adapts, i.e.* we are capable of sympathizing with every phase of fortune.

109. iuvat: *makes us glad.*

111. motus: *emotions.* **interprete lingua**: *through the medium of the tongue.*

112. fortunis absona: *i.e. male mandata; cf.* line 104.

113. equites peditesque: *i.e.* the whole audience, high and low alike; *pedites* seems to be used humorously, for the sake of contrast with *equites.* **cachinnum**: used of derisive laughter, or jeers.

114. divusne . . . an heros: a finer distinction than that above, based on a difference in character, not in station.

115. maturusne senex: *cf. Odes*, iv. 4. 55. The distinction is here between differences of temperament, due to differences in age.

116. potens: *imperious.*

119. famam: *tradition*, which prescribed conventional types.

120. honoratum: apparently *restored to honor*, in distinction from his situation at the beginning of the *Iliad.* **reponis**: lit. *represent again*, since he had once been described by Homer.

122. nihil non: *everything;* litotes. **armis**: dative, contrasted with *iura.*

123. Medea: the daughter of Aeëtes, king of Colchis, celebrated for her skill in the magic arts. She fled with Jason to Greece, and when deserted by him, murdered their two children and her rival. Her story is the subject of one of the tragedies of Euripides. In the case of Medea and the other characters of the tragedy here mentioned, Horace names their most striking characteristics. **invicta**: *unyielding.* **Ino**: the daughter of Cadmus and wife of Athamas. In endeavoring to escape from her husband, who had gone mad, she threw herself from a cliff, near Corinth, into the sea. The mother and child were rescued by a dolphin.

124. Ixion: notorious for his treachery, first to his father-in-law

Deïoneus, whose death he caused, and then to Zeus, who had taken pity on him and purified him from his guilt. **Io**: the daughter of Inachus. She incurred the jealousy of Juno, who changed her into a heifer. Juno then sent a gad-fly which pursued her over land and sea. **Orestes**: see *Serm.* ii. 3. 133; ii. 3. 137.

125. inexpertum: *i.e.* a new character.

126. servetur . . . constet: *i.e.* let it be *sibi convenientem; cf.* line 119.

128. proprie communia dicere: *i.e.* to give individuality to common types of character.

129. deducis: the present indicative contrasted with the imperfect subjunctive *proferres*, seems to imply that Piso was writing a tragedy based on the story of the *Iliad*. The thought is that it is better to take the familiar characters of myth and song, and show one's originality in handling them, than to attempt to create new types of character; *i.e.* to make new characters who shall be *ferox invictaque, flebilis, etc.;* see lines 123–124.

131. publica materies: *i.e.* the common stock of legends and myths. **privati iuris**: *i.e.* you can make it your own by handling it in an original manner.

132. vilem . . . orbem: *i.e.* the beaten track.

133. verbum verbo . . . reddere: *i.e.* simply translate your original, as the early Roman poets did.

134. desilies . . . in artum: *i.e.* rashly get into a tight place; *desilies* implies recklessness.

135. pudor: *i.e.* respect for your original. **operis lex**: *the law of composition.*

136. scriptor cyclicus: one of the so-called cyclic writers, who wrote on subjects connected with the Trojan War and the expedition of the Seven against Thebes.

137. fortunam . . . bellum: contrasted with the simple and unostentatious beginning of the *Iliad.*

138. hiatu: lit. *the opening of the mouth, i.e.* of such a high-sounding introduction.

139. parturient . . . mus: a Greek proverb.

141–142. A paraphrase of *Odyss.* i. 1–3.

143. fumum . . . lucem: the contrast between a fire which blazes up quickly and then smokes, and one which begins with smoke and afterwards burns brightly.

144. speciosa . . . miracula: *i.e.* his beautiful and marvellous tale.

146. reditum . . . Meleagri: the reference is doubtless to some cyclic writer, who sang of the return of Diomedes from Troy, and began his story with the death of Meleager, the uncle of Diomedes.

147. gemino ab ovo: *i.e.* with the birth of Helen, the daughter of Leda and the Swan; *cf. Serm.* ii. 1. 26.

148. semper . . . festinat: *i.e.* without undue digression. **in medias res**: so Virgil begins in the middle of his story, and the *Iliad* in the tenth year of the Trojan war.

150. tractata nitescere posse: *i.e.* of being able to treat brilliantly.

151. ita . . . sic: *with this object in view*, explained by the following purpose clause. **mentitur**: *i.e.* invents.

152. primo . . . imum: *i.e.* so that it is consistent throughout.

153. et populus mecum: *and the people as well.*

154. aulaea: *i.e.* the raising of the curtain at the end of the performance. See note on ii. 1. 189.

155. cantor: probably the slave who stood near the flute-player and sang the lyric parts of a comedy, while the actor made the appropriate gestures.

157. decor: *i.e.* its fitting representation. **naturis et annis**: *i.e.* the change in temperament at different periods in life.

158. reddere voces: *i.e.* to talk, to reply in words.

160. iram colligit: a common expression in poetry; *cf.* Ovid, *Metam.* i. 234, *colligit os rabiem.* **in horas**: *from hour to hour.*

161. tandem: *at last*, indicating his impatient desire for freedom from restraint.

162. equis canibusque: *horses and hounds.* *Cf.* Ter. *Andr.* 55, *Quod plerique omnes faciunt adulescentuli, Ut animum ad aliquod studium adiungant, aut equos Alere aut canes ad venandum.* **campi**: *i.e.* the Campus Martius.

163. flecti: the infinitive depends on *cereus*, *as easily moulded as wax.* See Introd. § 46. *a.*

164. utilium . . . provisor: *i.e* slow in learning what is best for him.

165. amata: *what has pleased him.* **relinquere pernix**: *i.e.* he changes his fancies quickly; *cf.* ii. 1. 100.

166. conversis studiis: *with a change of taste*; the desires of the mature man are directly the opposite of those of the youth.

167. inservit honori: *i.e.* he devotes himself to securing political preferment.

168. commisisse: the perfect infinitive pictures the act as completed. See Introd. § 44. *f*.

169. incommoda: *disagreeable circumstances*, explained by the *quod* clauses which follow.

170. inventis: *i.e.* the wealth which he has acquired; opposed to *prodigus aeris*, line 164.

171. gelide: opposed to the *ardor* which is characteristic of the youth.

172. spe longus: *i.e.* clinging to his hopes, and not pushing on to their speedy fulfilment. **avidus futuri**: *i.e.* eager for a long life, in which to carry out his plans.

173. difficilis: *ill-natured; cf. Serm.* ii. 5. 90, and the note.

174. minorum: *of his juniors; cf.* ii. 1. 84.

175. venientes . . . recedentes: the years up to the prime of life are referred to as "coming," those after as "going."

176. seniles . . . viriles: note the rhyme; *cf. ignores . . . loco res*, i. 12. 25.

178. aevo: to be taken both with *adiunctis* and *aptis*. On the position *of -que*, *cf. Serm.* i. 4. 115.

179. scaenis: the plural, because it is a general direction.

180. segnius: *i.e.* are slower to.

182. ipse sibi tradit: contrasted with *acta refertur*.

183. digna geri: *cf. Serm.* i. 3. 24.

184. facundia praesens: *i.e.* the eloquence of an actor on the stage, who is supposed to have witnessed the deed.

185. ne . . . trucidet: this is in accordance with the action in the *Medea* of Euripides, while in the *Medea* of Seneca, which was not intended for representation on the stage, the children are killed *coram populo*.

188. sic: *i.e.* before my eyes on the stage. **incredulus**: *i.e.* the miracle is less easily believed if actually represented than if described. **odi**: *I dislike*.

189. quinto . . . actu: the division of the Greek dramas into acts seems to have been the work of the Alexandrians; the plays of Plautus and Terence were first divided into acts by the editors of the sixteenth century, who, however, followed rules laid down by the Roman grammarians.

191. nec: instead of *neve;* cf. *Serm.* i. 10. 73. **deus**: the reference is, of course, to the *deus ex machina*, introduced to bring the action to a successful *dénouement*. The device seems to have

been abused by unskilful or indolent writers; hence Horace's injunction.

192. quarta . . . persona: the number of actors who *simultaneously* took part in the action of the Greek tragedies was gradually increased from one to three. The same actor might personate two characters who did not appear together, and additional *mutae personae* were sometimes introduced. The same was true in general of the old comedy, but not of the new. **laboret**: *struggle*, contrary to the rules of the art.

193. actoris partis: *i.e.* the chorus should take part in the action of the play through its leader, and by representing something connected with the action, an army, a group of suppliants, *etc.* On account of the arrangement of the Roman theatre, the chorus stood upon the stage, and was thus even more closely connected with the actors than in the Greek drama. **officium virile**: *its full duty; cf.* Cic. *Verr.* ii. 4. 81, *est aliqua mea pars virilis, quod eius civitatis sum, quam ille claram reddidit.* With *partes defendat, cf. Serm.* i. 10. 12. The function of the chorus was in general to interpret the action to the audience and to comment on its ethical bearing.

194. actus: governed by *inter* in composition.

195. proposito: *the theme, the plot.*

196–201. Note the combination of polysyndeton and asyndetic anaphora in this description of the duties of the chorus.

196. bonis faveat: the chorus usually pleaded the cause of right and justice. **consilietur**: *give counsel;* lit. *consult for the interest of.*

197. pacare timentis: *to soothe those who fear.*

198. mensae brevis: *cf. cena brevis*, i. 14. 35.

199. apertis otia portis: *cf. Odes*, iii. 5. 23. *Apertis portis* seems to be ablative of quality.

200. tegat commissa: *keep secrets*, as the confidant of the actors. *Cf. Odes*, iii. 2. 25 ff.

201. fortuna: *i.e.* good fortune; *cf. Serm.* ii. 6. 49.

202. tibia: Horace now considers the musical part of the drama, and sketches the development of the *tibia*. **orichalco**: a kind of copper (Plin. *N. H.* xxxiv. 2), called by the Greeks ὀρείχαλκος. It was connected by popular etymology with *aurum*, and hence often spelled *aurichalcum.*

203. tenuis: with reference to the sound. **simplex**: *i.e.* not double, as in later times. **foramine pauco**: *with few holes. Pau-*

cus in the singular is comparatively rare, and seems to belong to the *sermo plebeius*.

204. adspirare et adesse: *to accompany and support.* **erat utilis**: *was used to.* *Cf. flebilis* for *fletus*, *Odes*, i. 24. 9.

206. quo: *to which*, referring to *sedilia*. **numerabilis**: *easily counted*; a word coined by Horace. The Greek εὐαρίθμητος.

207. frugi verecundus: and so content with simple music.

208. postquam: with the growth of the state and the increase of luxury, the taste for more elaborate music was developed. **urbis**: general.

209. latior: *of wider extent.* **vino diurno**: a mark of luxury; *cf. Odes*, i. 1. 20; *Serm.* ii. 8. 3.

210. placari Genius: *cf.* ii. 1. 144. **impune**: *i.e.* without reproach.

211. numerisque modisque: *cf.* ii. 2. 144.

212. saperet: *cf.* ii. 1. 68; subjunctive in a dubitative question transferred to the past. **laborum**: for the construction, *cf. Odes*, iii. 17. 16; see Introd. § 40. *b*.

213. turpis honesto: the lower classes were not yet separated from the senators and knights.

214. sic: *consequently.* **motumque et luxuriem**: 'movement of limb and splendid dress' (Bryce).

215. vagus: *moving about*, instead of standing in one place as formerly. **traxit vestem**: *i.e.* he was clad in a long flowing robe.

216. voces: *notes.* New strings were added to the original number. **severis**: *grave*; contrasted with the *tibia*.

217. eloquium: *language.* The language of the chorus was affected by the change in the music. **praeceps**: *headlong, impetuous.*

219. sententia: *i.e.* its style was wild and obscure, like that of the Delphic oracle; *sortilegis* is used in a general sense, not literally.

220. qui: *i.e.* the early tragic actor. The derivation of *tragoedia* from τράγος; ᾠδή was generally accepted in ancient times, although the name is now believed to have arisen from the dress and appearance of the actors.

221. nudavit: *i.e.* the chorus laid aside their robes and appeared as satyrs, lightly clad in skins. **asper**: *i.e.* rudely.

222. incolumi gravitate: *i.e.* the dignity of the gods and heroes was not sacrificed; *cf.* lines 225–238.

223. morandus: *kept in his place, interested.*

224. functusque sacris: a banquet always accompanied the sacrifices, and free drinking was a feature of the Dionysiac festival.

225. ita: *with this in mind*, explained by the following purpose clauses.

226. vertere seria ludo: *i.e.* to pass from the gravity of tragedy to the gayety of the satyr-drama.

228. nuper: *previously*, not necessarily in the immediately preceding tragedy.

229. tabernas: *hovels;* the meaning is to represent the lower classes, with language to match.

230. aut . . . captet: *i.e.* in aiming to avoid commonplace language, become bombastic.

231. indigna: *not deigning.*

232. festis . . . diebus: on the *Hilaria* matrons danced. *Cf.* also *Odes*, ii. 12. 17. Dancing, except on religious festivals, was regarded as disreputable.

233. paullum pudibunda: *for a time only and with proper modesty;* note the alliteration.

234. dominantia: *current, common, i.e.* not figurative or in any way peculiar or noteworthy; a translation of the Greek κύρια. **nomina verbaque**: *cf. Serm.* i. 3. 103.

235. Satyrorum scriptor: *i.e.* if I write satyr-dramas.

236. differre: for the dative with this verb, *cf. Serm.* i. 4. 48.

237. Davus . . . Pythias . . . Simone: characters of Roman comedy.

238. emuncto: a coarse expression, taken from comedy; *cf.* Ter. *Phorm.* 682, *emunxi argento senes.*

239. Silenus: an old satyr, the companion of Bacchus; a common character in the satyr-drama. His language should differ from that of the slaves. *Cf.* Virg. *Ecl.* vi. 31 ff.

240. carmen: *a poetic style; cf.* Quint. x. 7. 19, *cum hanc facilitatem (extemporalem) non in prosa modo multi sunt consecuti, sed etiam in carmine.* **ex noto**: from familiar materials.

242. series: *cf.* line 46, *in verbis serendis.* **iunctura**: *cf.* lines 47–48.

243. de medio sumptis: *cf.* Cic. *Orat.* 49. 163, *verba . . . legenda sunt potissimum bene sonantia, sed ea non ut poetae exquisita ad sonum, sed sumpta de medio.* **honoris**: *adornment; cf. Odes*, ii. 19. 14.

244. deducti: *brought upon the stage.* **Fauni**: used as synonymous with *Satyri.*

245. innati triviis . . . forenses: *i. e.* natives of the city; there seems to be no contrast intended between *innati triviis* and *forenses.*

246. teneris: *too refined, decadent,* contrasted with the coarse vigor of the country. Both extremes are to be avoided. **iuvenentur**: apparently a new coinage of Horace; a translation of the Greek νεανιεύεσθαι, which means 'to act like a youth,' and hence 'to act wilfully or wantonly.'

247. immunda: *obscenities.* **crepent**: *blurt out. Cf* i. 7. 84.

248. quibus est equus et pater et res: *i.e.* the knights. *Cf. Serm.* i. 10. 76.

249. fricti ciceris . . . emptor: the common people. *Cf. Serm.* ii. 3. 182.

250. aequis . . . animis: *with favor.* **donantve corona**: *award you a crown,* as in Greece; here used figuratively.

251. syllaba . . . iambus: Horace begins his treatment of the metre with a definition of the iambus.

252. pes citus: *cf. Odes,* i. 16. 24, *celeres iambos.* **unde**: *for which reason.* **trimetris . . . nomen**: *the name 'trimeter'; trimetris* is attracted to the case of *iambeis.* **adcrescere**: (gradually) *to become attached.* **iussit**: *sc. pes.*

253. cum: *although.* **senos . . . ictus**: *six beats.* It was called 'trimeter' as consisting of three dipodies of two feet each.

254. primus ad extremum similis: *i.e.* all the feet were iambic. **non ita pridem**: *not so very long before,* referring not to Horace's own day, but to the time of *iussit* or to the early days of the iambic trimeter. Kiessling compares Cic. *Brut.* 10. 41, *Themistocles . . . fuit regnante iam Graecia, nostra autem civitate non ita pridem dominatu regio liberata.*

256. stabilis: *stately,* contrasted with the *pes citus.* **paterna**: *hereditary.*

257. non ut: *not, however, to the extent that.* **secunda . . . aut quarta**: the iambus also retained its place in the last foot.

258. socialiter: *in full partnership,* a word coined by Horace. **hic**: *i.e. iambus.*

259. nobilibus: *well-known, familiar.*

260. Note the metre of the line, which imitates the peculiarity which it describes.

262. premit: *sc. iambus,* which, through its absence, brings the

charge. For the meaning of *premit*, *cf.* Liv. iii. 13. 1, *premebat reum praeter volgatam invidiam crimen unum.*

263. non quivis . . . iudex: not every one is competent to judge good poetry, hence the early Roman audiences were tolerant. Cicero, however, says of a later time, *de Orat.* iii. 50. 196, *at in his (numeris et modis), si paulum modo offensum est, theatra tota reclamant.* On the metre, see Introd. § 56.

264. indigna: *unworthy of them, i.e.* which they ought not to have needed. **poetis**: dative; but it may be taken with *indigna* as well, ἀπὸ κοινοῦ; see Introd. § 42.

265. idcirco: *therefore*, because indulgence has been given to others. **vager**: *roam unrestrained; cf. vaga, Serm.* ii. 7. 74. **an**: *or rather.* **omnis visuros**: shall I think that every one will see my faults, and therefore avoid criticism?

266. intra spem veniae: *i.e.* not going so far as to be beyond pardon.

267. vitavi denique culpam: in that case I have only avoided blame, not deserved praise; *i.e.* such self-restraint is no more than ought to be expected.

269. nocturna . . . diurna: *i.e.* read them night and day. *Cf.* i. 19. 11, and the note.

270. Plautinos . . . numeros: *cf.* ii. 1. 170 ff.

271. nimium patienter: *with too much indulgence.*

273. inurbanum: *coarse.* **lepido**: *witty.*

274. digitis: the fingers were used for counting the feet; *cf.* Quint. ix. 4. 51, *tempora etiam animo metiuntur et pedum et digitorum ictu intervalla signant quibusdam modis.*

276. plaustris: Horace appears to have confused the beginnings of comedy and those of tragedy; for while Thespis was the inventor of tragedy, the rest of the description is appropriate only to comedy.

277. peruncti faecibus ora: this practice, which was confined to comedy, seems to have had the same purpose as the mask, — to disguise the actor.

278. repertor: Aeschylus was credited with the invention of many theatrical properties, some of which were doubtless in use before his time. **honestae**: *decorative, beautiful; cf. honor*, line 243 above.

279. pulpita: *a stage*, which was at first temporary and of moderate size (*modicis tignis*).

280. magnum loqui: *to adopt a lofty style.* *Magnum* is accusative of the inner object.

281. successit: although the origin of comedy seems to have been as early as that of tragedy, its development was slower, and the statement of the poet is true of the old comedy. **his**: *i.e.* Thespis and Aeschylus.

282. libertas: *freedom of speech; cf. Serm.* i. 4. 1 ff. **excidit**: *descended.*

283. est accepta: *sc. a comoedia.*

284. turpiter: with *obticuit;* the disgrace consisted in the fact that it had been necessary to restrain them by law.

285. nil intemptatum: *i.e.* the Roman poets tried their hand at all the branches of Greek drama.

287. domestica facta: *i.e.* episodes in their national history and life.

288. praetextas: tragedies based on Roman myth and history, in which many of the characters were clad in the *toga praetexta.* We should expect the term *praetextatae*, corresponding to *togatae*, but *praetextae* is the usual form. **togatas**: comedies representing scenes from Roman daily life, in which the principal personages wore the *toga.*

290. unum quemque: some critics believe that in this tmesis Horace is illustrating the carelessness which he censures, but *cf.* ii. 2. 188.

291. limae labor: *cf. Serm.* i. 10. 65.

292. Pompilius sanguis: the Calpurnii, the *gens* of the Pisones, claimed descent from Numa, through his son Calpus. For the nominative instead of the vocative, *cf. Odes*, i. 2. 43.

293. multa dies: *long time;* note the gender of *dies.* **coercuit**: *pruned; cf.* Cic. *de Sen.* 15. 52, *quam (vitem) serpentem multiplici lapsu et erratico ferro amputans coercet ars agricolarum.*

294. perfectum: *to perfection*, agreeing with *quod.* **castigavit ad unguem**: a figure drawn from the sculptor's art; see note on *Serm.* i. 5. 32.

295. ingenium: *talent, natural ability.* **misera**: *pitiful*, because of the mechanical labor it involves.

296. excludit sanos . . . poetas: *cf.* Cic. *de Div.* i. 37. 80, *negat sine furore Democritus quemquam poetam magnum esse posse.*

297. bona pars: *i.e.* most poets; *cf. Odes*, iv. 2. 46; *Serm.* i. 1. 61. **unguis ponere**: *i.e.* they affect negligence in their personal appearance; there is perhaps a reference to *ad unguem* in line 294.

299. nanciscetur: the subject is 'one,' implied in *bona pars.*

300. tribus Anticyris: see note on *Serm.* ii. 3. 83; although

there were three towns of this name, *tribus* is very likely used in a general sense; see Introd. § 50.

301. Licino: a barber of the day, otherwise unknown. The statement of Ps-Acron and the Comm. Cruq., who identify him with a wealthy Licinius, procurator of Gaul under Augustus, has little probability. **O ego laevus**: *what a fool I am!*

302. bilem: accusative with *purgor*, which is used in a middle sense. **horam**: *season.*

303. faceret: *sc. si purgarer bilem.*

304. nil tanti est: *it is by no means worth while.* **fungar vice cotis**: *i.e.* I will teach others to write. The expression goes back to Isocrates.

305. valet = *potest.*

306. munus et officium: *function and duty; sc. scriptoris.*

307. opes: *material.*

308. virtus: *literary ability.*

309. recte: to be taken with *scribendi; cf. Serm.* i. 4. 13. **sapere**: *good sense;* a reply to the thought in line 296.

310. rem: *your subject, material.* **Socraticae . . . chartae**: *i.e.* the writings of Plato, Xenophon, and the later pupils of Socrates.

311. verba . . . sequentur: *cf.* the proverb attributed to Cato, *rem tene, verba sequentur;* Cic. *De Orat.* iii. 31. 125, *rerum enim copia verborum copiam gignit.*

312. quid debeat: *what one owes.*

314. conscripti: *sc. patris, a senator.* **iudicis**: *cf. Serm.* i. 4. 123, and the note.

315. partes: *the rôle.*

317. exemplar: *model; cf.* i. 2. 18.

318. doctum imitatorem: *i.e.* the well-trained delineator of character.

319. speciosa locis: *i.e.* with brilliant passages, although as a whole not artistic or strong. **morata recte**: *i.e.* true to life; with the characters correctly drawn.

321. valdius: the colloquial form; see note on *Serm.* i. 3. 53.

322. inopes rerum: *i.e.* without ideas. For the case of *rerum*, see Introd. § 40. *a.* **nugae canorae**: *i.e.* with polished and musical versification, but with commonplace subject-matter.

323. Grais: *i.e.* the superiority of the Greeks in literature is due to their devotion to the arts rather than to commerce. **ore rotundo**: in well-rounded phrases, the Greek στρογγύλῳ

324. praeter laudem . . . avaris: contrasted by anticipation with the avarice of the Romans and their greed for gain.

326. dicat, *etc.*: picturing a recitation at school.

327. Albini: a usurer of the day, according to Ps-Acron.

328. poteras: the imperfect seems to express impatience, *you might have told me by this time.* See Introd. § 44. *b.*

330. aerugo: *disease*, lit. *verdigris*; *cf. Serm.* i. 4. 101. **peculi**: lit. the savings of a slave, thus stigmatizing such parsimony as sordid and unworthy of a freeman.

332. linenda cedro: the unwritten sides of valuable manuscripts were smeared with oil of cedar, to keep off moths; hence the phrase means *worth keeping. Cf.* Pers. i. 42, *cedro digna locutus.* **cupresso**: according to the Comm. Cruq., book-boxes of cypress wood were used to protect manuscripts from worms.

335. esto brevis: *cf. Serm.* i. 10. 9 f.

336. dociles . . . fideles: predicate adjectives.

337. omne supervacuum . . . manat: *i.e.* everything that is more than enough to be intelligible is lost, just as liquid which is poured into a full vessel flows off.

338. voluptatis causa: *i.e. ut delectent.* **proxima veris**: *i.e.* such as might be imagined as actually taking place; *credible.*

339. ne: parenthetical final particle, *I say this that . . . not.* **fabula**: *a play.*

340. Lamiae: a queen of Libya, who was loved by Zeus. Hera destroyed her offspring, whereupon she became an ogress and fed upon children.

341. centuriae seniorum: *i.e.* the older men. According to the Servian constitution, those in each class who were over forty-five years old. **expertia frugis**: *i.e.* without any moral.

342. Ramnes: the young nobles. The *Ramnes* were one of the three original centuries of *equites*, consisting of young men of good family.

343. omne tulit punctum: that is, he pleases and wins the approval of everybody. On *punctum*, see ii. 2. 99. *Tulit* is gnomic perfect; see Introd. § 44. *d.*

345. Sosiis: a well-known publishing firm of the day; see i. 20. 2. **mare transit**: *i.e.* it is popular abroad as well as at home. *Cf.* the opposite idea in i. 20. 13.

346. longum: proleptic, *to a distant day.*

347. sunt delicta . . . velimus: *i.e.* there are some faults which

we cannot avoid, for which we would ask indulgence. **ignovisse**: the perfect infinitive has nearly, if not quite, the force of the present. This use is especially common with *volo* and *nolo*, doubtless through the analogy of the usage in laws; *cf. Serm.* ii. 3. 187, and Introd. § 44. *f.*

348. chorda: *the string*, of a lyre.

350. minabitur: *sc. ferire.*

351. plura nitent: there are more brilliant passages, *i.e.* they are in the majority.

352. incuria: the national failing mentioned in line 291.

353. humana parum cavit natura: blemishes such as are referred to in lines 347 f. **quid ergo est**: *how is it then, i.e.* what faults are pardonable and what are not?

354. ut: *as.* **scriptor . . . librarius**: *a copyist.* **peccat idem**: *makes the same mistake.*

357. multum cessat: *is often negligent.* **fit Choerilus ille**: *is like our friend Choerilus; cf.* ii. 1. 232. *Ille* means strictly 'the well-known,' or something equivalent.

358. bis terque bonum: *if he is good two or three times;* for the use of *-que* in this expression, *cf. unus et alter*, ii. 1. 74.

359. indignor: *I am vexed*, because I expect perfection; this is inconsistent with lines 351–352.

360. verum: *but yet.*

361. ut pictura poesis: *i.e.* poetry should be judged like a painting. *Cf.* Auct. ad Her. iv. 28. 39, *poema loquens pictura, pictura tacitum poema debet esse.*

362. abstes: a rare word, not elsewhere found in this sense. *Cf.* Plaut. *Trin.* 264, *Mille modis amor ignorandust, procul adhibendust, atque abstandus.*

363. amat obscurum: *needs a dim light.*

364. iudicis: *critic.*

365. A picture which is to be exhibited once needs a different treatment from one which is to be seen again and again.

366. O maiov iuvenum: addressed to the elder of the two Pisos, who may have shown a tendency to do careless work.

368. tolle: *take to heart; cf.* i. 18. 12. **certis rebus**: *particular things*, such as are mentioned in the following lines.

370. abest virtute: *may not have the ability.*

371. Messallae: see note on *Serm.* i. 10. 29. **Cascellius Aulus**: a distinguished lawyer of the Ciceronian epoch.

372. mediocribus: attracted to the case of *poetis*.

373. columnae: the pillars in front of the book-shops (*cf. pilae*, *Serm.* i. 4. 71) on which the names of the books which were for sale were posted. The meaning is that such a poet's works will not sell.

374. symphonia: *the music* which often formed a feature of a banquet. *Symphonia discors* is an oxymoron.

375. crassum: *thick*, *i.e.* not well mixed. **Sardo melle**: the Sardinian honey was bitter. Porph. says: *Corsicum et Sardum mel pessimi saporis est.* **papaver**: *cf.* Plin. *N. H.* xix. 168, *papaver candidum, cuius semen tostum in secunda mensa cum melle apud antiquos dabatur.*

376. duci: *carried on*, like *vitam ducere*, not parallel with *producimus*, *Serm.* i. 5. 70.

377. natum inventumque: *natum* of the inspiration which suggests the poem; *inventum* of the artistic details.

378. summo decessit: *has fallen short of perfection.*

379. campestribus armis: of the military sports in the Campus Martius; *cf.* i. 18. 54.

380. indoctus: followed by the genitive, after the analogy of *imperitus*, *etc.* **pilae discive**: *cf. Serm.* ii. 2. 11. **trochi**: *cf. Odes*, iii. 24. 57.

381. spissae: *cf.* line 205 and i. 19. 41. **impune**: *rightly, without criticism.* **coronae**: *cf.* i. 18. 53.

382. fingere: with *nescit* and *audet*. **quidni**: ironical.

383. liber: opposed to *servus*. **ingenuus**: opposed to *libertinus*; *cf. Serm.* i. 6. 8. **census**: participle, *rated at*; the construction with the ablative is more frequent; the accusative occurs in Cic. *Flacc.* 32. 80, the only other example before Gellius. **equestrem summam**: *cf.* i. 1. 58, and the note.

385. tu: addressed to the elder of the Pisos; *cf.* v. 366. **invita . . . Minerva**: *cf.* Cic. *de Off.* i. 31. 110, *nihil dicet invita Minerva, ut aiunt, id est adversante et repugnante natura.*

386. olim: *ever.*

387. Maeci: *i.e.* Maecius Tarpa; see note on *Serm.* i. 10. 38.

388. nonumque in annum: perhaps with reference to the *Smyrna* of C. Helvidius Cinna. *Cf.* Catull. 95. 1, *Zmyrna mei Cinnae nonam post denique messem Quam coepta est nonamque edita post hiemem.* The numeral is indefinite; see Introd. § 50.

389. membranis intus positis: *i.e.* the poem is to be finished and then laid away for nine years. On *membranis*, see *Serm.* ii. 3. 2.

390. nescit . . . reverti: *cf.* i. 18. 71.

391. silvestris homines: *i.e.* primitive men. **sacer**: *cf. Odes*, iv. 9. 28, *vate sacro.*

392. victu foedo: *cf. Serm.* i. 3. 100, *glandem.*

393. lenire tigris: *cf. Odes*, iii. 11. 13.

394. Amphion: son of Zeus and Antiope and brother of Zethus. He played so skilfully on the lyre given him by Hermes, that the stones moved into place of their own accord and formed the walls of Thebes; *cf. Odes*, iii. 11. 2.

395. prece blanda: the words of his songs distinguished from the music of the lyre.

396. sapientia: predicate.

398. concubitu . . . vago: *cf. Serm.* i. 3. 109. **iura**: *i.e.* regulating inheritance, *etc.*

399. ligno: the laws of Solon were cut on tablets of wood called ἄξονες.

400. honor et nomen: *honor and reputation*, a common combination in Latin.

401. hos: Orpheus and Amphion, and the other *divini vates.* **Homerus**: *sc. fuit.*

402. Tyrtaeus: an elegiac poet whose poems were an inspiration to the Spartans during the second Messenian war (685–668 B.C.). He appears to have been born at Aphidnae in Attica; but the story that he was a lame schoolmaster, whom the Athenians sent to the Lacedaemonians when the latter had been commanded by the oracle to apply to Athens for help, is doubtless an invention of later times. **mares**: *cf.* i. 1. 64.

403. sortes: *the oracles*, such as that at Delphi, were given in metrical form.

404. vitae . . . via: by the gnomic and didactic poets, Hesiod, Solon, Theognis, *etc.* **gratia regum . . . temptata**: referring to the lyric poets, Pindar, Simonides, Bacchylides, and the like, who had kings as their patrons.

405. Pieriis: the Muses, so-called from their birthplace, Pieria, a district in southeastern Macedonia, near Mount Olympus; *cf. Odes*, iv. 3. 18. **ludus**: dramatic festivals, originally celebrated at the end of the harvest, hence *longorum operum finis* (406).

406. ne . . . sit: (I say this) *that you may not be ashamed.*

408. natura . . . an arte: *i.e.* whether poets are born or made The question is often discussed.

409. vena: *cf. Odes*, ii. 18. 10.

410. rude: *untrained.* **sic**: *to such a degree*, or *so true is it that.*

411. coniurat amice: *forms a friendly alliance.*

412. metam: *goal*, used in a different sense from that in *Odes*, i. 1. 4.

414. Pythia cantat: *plays at the Pythian games; cf. coronari Olympia*, i. 1. 50.

416. nunc: *nowadays.*

417. occupet extremum scabies: like our expression, 'the devil take the hindmost.' Porph. says: *hoc ex iusu puerorum sustulit, qui ludentes solent dicere: 'quisque ad me novissimus venerit, habeat scabiem.'* The last clause is rearranged by Lucian Mueller to form a trochaic tetrameter: *habeat scabiem quisquis ad me venerit novissimus.*

418. sane: *at all*, with *nescire.*

419. praeco: *an auctioneer.*

420. ad lucrum: *i.e.* to gain something from him.

421. Repeated from *Serm.* i. 2. 13.

422. vero: *but.* **unctum**: *cf.* i. 15. 44. **ponere**: *serve; cf. Serm.* ii. 2. 23. For the use of the simple verb for the compound, see Introd. § 35. *b.*

423. levi: *irresponsible*, who, on account of his *levitas*, has got into debt. **atris**: *gloomy, harassing; cf. atrae curae, Odes*, iv. 11. 35.

425. beatus: *wealthy as he is; cf.* ii. 2. 108.

426. donaris: future perfect.

427. tibi: dative of the apparent agent with *factos.* **plenum laetitiae**: because he has received the gift or counts on receiving it.

429. super his: *at these, i.e.* at verses intended to cause terror. **amicis**: *sympathetic.*

430. saliet: *i.e.* he will leap from his seat in admiration. **tundet pede terram**: stamp in indignation or delight at some scene.

431. conducti: *hired mourners* sang dirges at the Roman funerals. *Cf.* Lucil. 808, L., *mercede quae conductae flent alieno in funere, Praeficae multo et capillos scindunt et clamant magis.*

433. derisor: his real character, although he flatters his patron. *Cf.* i. 18. 11.

435. torquere mero: *cf. Odes*, iii. 21. 13; *Serm.* i. 4. 89; i. 18. 38. **laborent**: subjunctive in indirect discourse.

436. an: implying an affirmative answer.

437. sub volpe: with reference to the fable of the Fox and the Crow.

438. Quintilio: referring to Quintilius Varus, whose death in 23 B.C. Horace laments in *Odes*, i. 24. He is cited as an example of a true friend and a sincere critic. **recitares**: iterative subjunctive; see B. 302. 3. *a*. **sodes**: *cf.* i. 1. 62.

439. aiebat: *he used to say.* **negares**: protasis without an introductory word (*cf. Serm.* ii. 3. 57), or perhaps dependent on *si* in line 438.

441. tornatos: *turned.* The *tornus* was used in bronze working. If the work was a failure, the object was placed on the anvil and hammered into a mass, in order to make a new attempt.

442. vertere: *change, reform.* **malles**: see note on *negares*, line 439.

444. quin: *to prevent you from.* **sine rivali**: *cf.* Cic. *ad Quint. Frat.* iii. 8. 4, *o di, quam ineptus, quam se ipsum amans sine rivali.*

445. vir bonus et prudens: like Quintilius, line 438. **inertis**: *weak.*

446. duros: *harsh; cf. Serm.* i. 4. 8. **incomptis**: *lacking elegance.*

447. transverso calamo: drawing the stilus across (through) them. **ambitiosa**: *pretentious.*

448. parum claris: *obscure*, not expressing the thought clearly.

449. arguet: *censure.*

450. Aristarchus: *an Aristarchus*, referring to the famous Alexandrine critic (circ. 156 B.C.), especially noted for his work on the text of Homer. His name had become proverbial as that of a keen, but not necessarily severe critic.

451. hae nugae: *i.e.* these so-called trifles. **seria**: *serious.*

452. semel: *once for all, i.e.* when he reads his poems in public, the judgment is unfavorable and final.

453. morbus regius: *the jaundice*, so called, according to Celsus (iii. 24), on account of the costly remedies necessary for its cure. It was not contagious, but the patient was probably avoided on account of his bad temper.

454. fanaticus: strictly applied to the mad devotees of the Cappadocian goddess identified with Bellona. *Cf. Serm.* ii. 3. 223. **iracunda Diana**: *the wrath of Diana;* the cause of the *fanaticus error*. *Diana* here stands for *luna*, which was supposed to cause '*lunacy*.' With the expression, *cf. lymphis iratis, Serm.* i. 5. 97.

455. tetigisse: the infinitive is used as the object of *timent*, instead of a clause with *ne*. The perfect has nearly the force of the present, but may denote the effect of having touched him. See Introd. § 44. *f*.

456. agitant: *plague; cf. Serm.* i. 3. 133. **incauti**: *careless people;* the madman was likely to turn and attack his tormentors.

457. sublimis: *with his head in the air*, and his thoughts above all earthly affairs. **errat**: *i.e.* wanders from the road.

459. in puteum: Thales is said to have fallen into a well while contemplating the stars as he walked. See Plato, *Theaet.* 174 A. **longum**: *so as to be heard at a distance; longum* is accusative of the inner object.

460. sit: *there would be.*

462. qui scis an: *how do you know that . . . not*, with *an* for *an non*, an expression from the colloquial language. **prudens**: *on purpose.*

463. Siculi poetae: Empedocles, whose act is described in the next line. See note on i. 12. 20.

464. deus immortalis haberi: according to the story, he wished the manner of his death to be unknown, that it might be thought that he had been enrolled among the gods; but one of his bronze sandals was cast up by the volcano, and the truth thus discovered.

465. frigidus: *in cold blood. Frigidus* is contrasted by a grim jest with *ardentem.*

467. idem facit occidenti: *does the same as kill him;* a Greek construction. With the thought, *cf.* Sen. *Phoen.* 100, *occidere est retare cupientem mori.* This is the only spondaic verse in the *Sermones* and *Epistles.*

468. iam: *at once. Cf. Odes*, i. 4. 16.

469. homo: as if he had wished to appear a god like Empedocles. **famosae**: *notorious.*

470. cur versus factitet: *i.e.* why he has been visited with this frenzy.

471. bidental: when a place was struck by lightning, sheep (*bidentes*) were sacrificed, and the place was surrounded by a low wall or curb.

474. indoctum doctumque: *i.e.* he makes no distinction of persons.

476 hirudo: *like a leech.* As often, Horace identifies the person with the thing with which the person is compared; see Introd. § 53. *g.*

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